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# THE BRICKBUILDER.

VOL. 15

MARCH 1906

No. 3

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REMAINS OF A MAUSOLEUM AT SAMARKAND, PERSIA. —



# THE BRICKBUILDER

VOL. 15 No. 3      DEVOTED TO THE INTERESTS OF ARCHITECTURE IN MATERIALS OF CLAY      MARCH 1906

## THE BRICKBUILDER.

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### THE INSURGENTS.

ARCHITECTURE as practised to-day in this country is represented by two radically different schools, one of which clings to classic tradition, which accepts the lessons of the past and strives to build up upon our inheritance, which emphasizes a rational, logical solution of all problems, and endeavors to work in the lines which the great masters of the past have found worthy. The other school, in a perfectly sincere desire for individuality, would cut loose from traditional art, would seek its inspiration straight from nature, and would condemn all art which does not have its fountain spring in the imagination. This latter school has evolved some beautiful creations and is a vivifying force which cannot for one moment be ignored or belittled in considering the artistic possibilities of our country. Its best exponents rank among the keenest, most sensitively balanced minds in the profession, and they have contributed enormously to the artistic progress which has marked the past few years, both directly by their own productions and indirectly by the influence their work has exerted upon even the most rigid formalist who has had occasion to study them and their methods. But, as with nearly all minority enthusiasts, they have inclined to the mistaken

idea that the other school is necessarily antagonistic, and that holding views apart they are justified in ignoring the majority of their professional brethren. The discussions of the American Institute of Architects have rarely fallen into the hands of the idealists. This is to be regretted. An honest difference of opinion publicly expressed generally means a mental exercise which is good for both parties. If the votaries of the newer art have a grievance against the Ecole des Beaux Arts, what better place is there to discuss it than in the ranks of the American Institute, which are certainly large enough and sufficiently all embracing? The distinctions are not wholly geographical. Art ought to be the same on Lake Michigan, on the Hudson River or beside Beacon Hill; and when the time comes that the conventions of the American Institute of Architects will be attended and participated in, not by all the architects who think just alike but by all who think differently on matters of art and design, on matters of education and precedent, and when these different elements will meet on the common ground of their love of the creative art, and will give each other points, criticise each other's methods, and where their neighbors are wrong tell them so and help them to get better, then will come a great day for the architectural future of our land. We are none of us wholly right, and few of us, we hope, are wholly wrong, while all of us have possibilities of growth. So that it is not a question of East or West or North or South, but rather of honest differences being aired and rubbed together as the best kind of stimulant for national growth. And meantime neither side is doing well to confine its proselyting efforts, its convincing arguments, to its own votaries who are already fully converted.

THE Managing Committee of the John Stewardson Memorial Scholarship in Architecture announces, by authority of the Trustees of the University of Pennsylvania, who act as trustees of the Memorial Fund, a competition for a scholarship of the value of one thousand dollars, the holder of which is to spend one year in travel and in the study of architecture in Europe under the direction of the committee.

THE Executive Committee of the T-Square Club announces the third competition for the Walter Cope Memorial Prize. The prize consists of seventy-five dollars' worth of architectural books. The programme calls for a kiosk for a subway station.

## Catholic Church Architecture.

BY CHARLES D. MAGINNIS.

## Paper II.

TO what extent should we permit the architectural traditions of Europe to govern the development of church architecture in America? Do there exist any peculiar conditions or tendencies here which make a demand upon the architect for a less historic expression? Does the traditional organism of the church building logically meet all the requirements of modern congregational needs?

These are questions which frequently obtrude upon the mind of the architect in the absence of any authoritative definition of his problem. It is remarkable that the clerical contributors to this discussion offer little encouragement to what was assumed to be a real demand for a departure from the traditional plan in respect of the use of side aisles for seating. Yet the innovation of the fixed pew has undoubtedly introduced a new condition, if a purely utilitarian one, which has not been frankly met. In European churches, where the altars are so numerous and the pavement is left quite free, so that processions can cross the floor in all directions, columns and piers offer no impediment. But in the American church, where the high altar is the center of interest,—the focal point for an entire congregation,—the division of the floor space into three parts by two rows of columns, which obstruct the vision of a considerable number of people, appears arbitrary and irrational. To omit the columns altogether, however, is simply to rob the church of its traditional aspect, substituting an auditorium character which is very objectionable. No expedient can be entertained which does such violence to historic sentiment. A compromise commonly resorted to consists in reducing the diameter of the columns, often to a grievous attenuation, which is only begging the question. What might be considered a reasonable solution is illustrated in the plan of the new Cathedral designed for Los Angeles, Cal. Here the optical condition is satisfied and the traditional perspective at the same time preserved by making the nave fairly broad and the side aisles merely of ambulatory width. The transepts, which are ordinarily more or less screened from a view of the altar by the big piers which normally result from the intersection of the nave, are here rendered entirely available by the splaying of the corners. As this large central space can find logical architectural expression only in a dome, which is essentially a cathedral feature, such a plan would require modification to fit the needs of the parish church,—a modification of which it is quite susceptible, as shallower transepts would obviate the necessity for splaying the piers at the crossing. With the basilica type of plan, however, there is the difficulty that the ambulatories would not be wide enough to permit of being terminated by side altars. The ambulatory feature, therefore, is to

be recommended, in association with the basilica, only for the smaller churches where, by means of ventilated niches in the outer walls, it may be made to give excellent place to the confessionals, without the usual displacement of seats.

There need be no outrage done to tradition, therefore, in satisfying an utilitarian condition which, if it be not arbitrary, is at least considered frequently to be of some importance.

Should the new papal recommendation in respect to church music prove to be widely effective, it will make for the deepening of the chancel, which will be a great gain from the artistic point of view. At present the chancel has, nearly always, too little architectural dignity and is not seldom reduced to a big niche in the rear wall. The spirit of such a change as this would be singularly opposed to that which is working towards the auditorium-izing of the church. One is toward the historic plan, the tendency of the other away from it. Whatever the issue, the deep and lofty chancel would be unquestionably in the interest of good architecture. In Gothic designs we too rarely see the gable-ended chancel of the English type, which gives such fine opportunity for a double mullioned window. The objection to a flood of light over the altar may easily be met by employing for the window decoration such a subject as the Crucifixion, which would require a low, mellow tone in the glass.

The basement church is a source of perplexity to the architect, as it is often very difficult to express it exteriorly without prejudice to the general effect. Ideally, the base of any formal architectural composition ought to be as nearly as possible unbroken in order to convey an impression of repose. The piercing of this base, then, by a series of windows large enough to carry light into a wide and very low apartment must serve to impart a more or less restless look to the superstructure. Many of our buildings in consequence look restless and undignified. It is not by any means, however, an artistically impossible condition of the architect's problem. Indeed, I believe that the basement church may be given a decidedly serious and artistic character, being, at the same time, well aware that its effect is nearly always hideously ugly. Architects appear to have been satisfied to regard this untraditional feature of the church as hopelessly utilitarian. The idea of this secondary church *is* utilitarian, but it is a church and ought to be treated responsibly. That it is susceptible of some measure of architectural dignity is fairly demonstrated by St. Margaret's, Brockton, Mass. Here, by a steel girder construction, the usual clutter of small columns has been avoided, the number introduced corresponding to that designed for the church overhead. These columns have been given a sturdy character with capitals of rich symbolic pattern, close-knit in a Byzantine manner, the capitals varying in design. The line of the chancel is marked by a vigorous segmental arch, and, within, distinction and importance have been given the altar, horizontally rather than vertically, by carrying the reredos the width of the nave. The altars and reredos being executed in white cement, the expense was much less than would have been necessary to purchase a small altar of marble which, in itself, would be inadequate to furnish the chancel. The stations of the cross are set in the wall and surrounded, not

NOTE.—In connection with this second and concluding paper by Mr. Maginnis, we have chosen to present some of the work which has been done by his firm for the reason that we believe it best illustrates his ideas concerning Catholic Church design.—EDITORS.



CHURCH AT WHITINSVILLE, MASS.



CHURCH AT LEOMINSTER, MASS.



TYMPANUM

ILLUSTRATING THE ARTISTIC RESTRAINT WHICH OUGHT TO CHARACTERIZE ECCLESIASTICAL DECORATION.

PEW END



DECORATIVE FIGURE



CHAPEL AT BRIGHTON, MASS.



CHURCH AT LOS ANGELES.

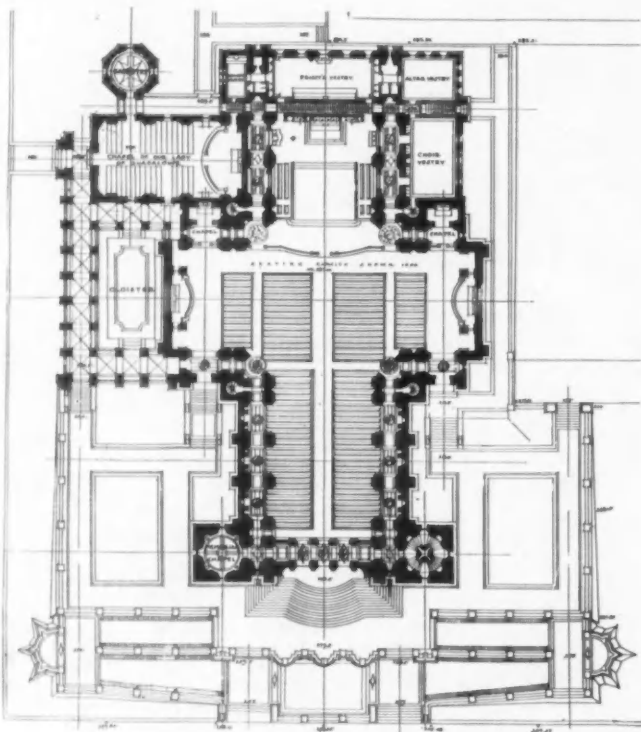




INTERIOR OF BASEMENT, CHURCH AT BROCKTON, MASS.



MAIN ALTAR, BASEMENT, CHURCH AT BROCKTON, MASS.



PLAN, CATHEDRAL, LOS ANGELES, CAL.

PLEASING DECORATIVE SETTING TO AN ORDINARY  
COMMERCIAL PANEL.

CHURCH AT CAMBRIDGE, MASS.



CHURCH AT NORTHAMPTON, MASS.

by ready-made frames, but by arabesque borders of special design. If the basement is a necessary adjunct of the parish church, and there are many reasons for considering it such in populous centers, it ought to be worthy of serious artistic study.

A word may well be said on the subject of the window lighting from the point of view of the architect. There is such a curiously general sentiment in favor of bright interiors that one feels diffident about proclaiming it as mistaken. Yet it is undeniable that our church interiors have often too lively an effect to be devotional. The light

electric extravagances which suggest the theater rather than the church. He has little religious sentiment, indeed, over whose imagination the little ruby light of the chancel has not more power than a thousand Edison lamps.

The relative adaptability of historic architectural styles to church building in America has been a matter of much interesting discussion. So far as it is an academic question, however, the battle of the styles need not be regarded under the circumstances as a very vital affair. That it should be necessary to canvass the merits of par-



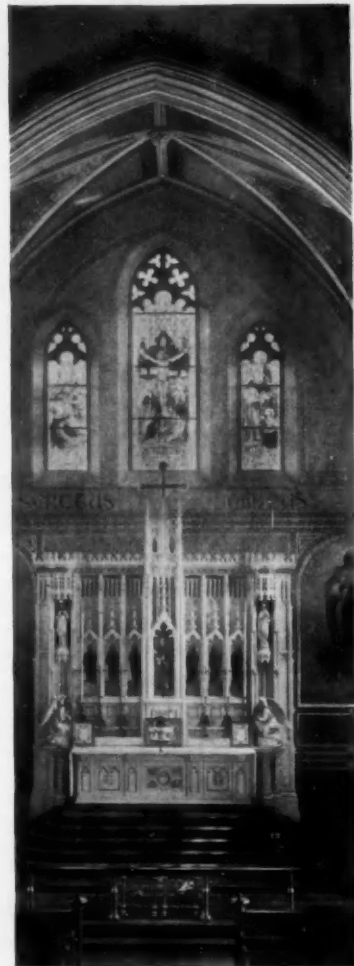
Example of Monumental Church Building for whose Style there was found Authority in the Immediate Traditions as well as in the Climate of the Locality.

is too uniformly distributed, so that there is little or no shadow to give effect of mystery. In aggravation of this, the mural decoration is frequently thin and pale, so that the whole effect is rather bizarre than solemn. I do not advocate such an atmosphere as will make the reading of one's prayer-book a strain upon the eyesight, but a system of lighting may easily be devised which would greatly contribute to the emotional appeal of the architecture. On the subject of artificial lighting, I shall not enter further than to express the hope that, in the same interest, time may moderate the passion for those

ticular systems of architecture at all is a curiously anomalous condition which we owe to the evolution of the camera and the steamboat. In other times an architectural system obtained for centuries, during which a particular civilization expressed itself, generation after generation, with all the spontaneity of a common speech, with all the unconsciousness of geographical isolation, so that its manners and customs and its social and political history are clearly recorded in its architecture. Contrast such a condition with our own, and is it to be wondered at if, with all the architectural precedents from Pericles to



APSE AND ALTAR AT BRIGHTON, MASS.

ALTAR AND EAST WINDOW  
IN CHURCH AT  
MARLBORO, MASS.CHANCEL COLUMN IN BASEMENT, CHURCH,  
CAMBRIDGE, MASS.INTERIOR ST. LEO'S, LEOMINSTER, MASS.  
ILLUSTRATING A VITAL SYSTEM OF CONSTRUCTION.



McKinley, from classic Greece to Oklahoma, bound in volume at his elbow, the modern architect is embarrassed and self-conscious; that, allured by the beauty with which other times and other manners have been expressed, he is apt to be persuaded into a false expression of his own? It is thus that our architecture to a great extent is merely an epitome of past architectural epochs, an historical panorama, — even in its very confusion, however, full of intelligibility to the future historian of the time, to whom it cannot fail to be likewise occasionally diverting, as he observes the flippancy and caprice with which we have dealt with our artistic heritage. But if there has been much of playfulness in the spirit with which we have dealt with the materials of the past, there has been, too, a great deal of serious experimentation based upon the principle that a true architecture must be essentially national and racial, though it has so far developed no thoroughly vital and expressive system. That the history of art, long and varied as it is, should fail to furnish forth, ready-made to our hands, an architectural style which lends itself to the instant expression of a civilization so intensely individual, and withal so exceedingly complex as ours, is not remarkable. Indeed, it is not easy to say which one of several historic styles now much employed offers the most promising claims for adaptability. The gradual assertiveness of our own peculiar needs, of our own racial genius, accompanied by a lessening consciousness of tradition, a more national self-reliance, must tend to the ultimate development of a native architectural system. Whether a style of architecture, however, which is the product of the intense civic activities of the nation will have any pertinence to ecclesiastical needs is another matter. So venerable an organization as the Catholic Church at least will, it is safe to say, be slow to express itself in terms unfamiliar or unhistoric. There is some danger, on the contrary, of its continuing architectural traditions which have long ceased to be valuable; for, in spite of its temporal universality and its consequent indifference to the changing fashion of the day, the architectural history of the Catholic Church has its dead bones. As Father Heuser points out, much of what we admire, even in the art of the church, is related to antiquated social and political conditions. In estimating the probability of a development towards a nationally uniform ecclesiastical style, however, we must not lose sight of so determining a consideration as the diversity of climate which naturally characterizes so vast a territory as ours and, especially, of the great ethnical complexity of the Catholic body in America, a condition which in itself must be a powerful impediment for many years to come.

Since an organic ecclesiastical style is unlikely to issue spontaneously from the existing conditions, it would seem that nothing short of an hierarchical pronouncement could bring order out of the present chaos, and a most worthy question it would be for the determination of the hierarchy. Short of this measure there might be developed an admirable, most interesting and experimentally instructive condition if the architecture of a particular diocese or archdiocese were confined to one style. The act of choice would thus, instead of being based upon the caprice of the clergyman or the architect, be magnified into an affair of dignified deliberation. It would make

for a coherency of architectural expression, an organic orderliness within the precise geographical limits of each ecclesiastical district, which would be edifying to a degree.

To examine at any length the relative claims on our consideration of the various historic styles already in use amongst us would be impossible in such an article as this. Something, however, ought to be said, if there were room for nothing else, towards removing an apparently widespread disbelief in the vitality of a style which, on many accounts, makes the most powerful claim upon our sympathies of them all. I refer, of course, to the Gothic, which is conceded, even by those who profess to regard it as an obsolete system, to be the most admirable artistic tradition of the church. That the possibilities of this wonderful art have not yet been exhausted, that it still holds something for our life and time, is attested by the vigorous revival which is proceeding in England and in our own country, a revival which is earnestly stimulated by a few serious and conscientious architects of ability. While the Catholic body in England, inconsiderable as it is, has associated itself with this interesting movement to such purpose as was denoted by the high quality of its recent architecture illustrated in a previous paper, it is humiliating to realize that in this country the fruits have gone almost exclusively to the Episcopal Church, to which we appear to have effectually given over the Gothic tradition. It is not to be supposed that such a statement takes no account of the statistical fact that we have thousands of professedly Gothic churches of our own; but it is undeniable that, excepting St. Patrick's, New York, and a few parish churches of exceptional quality, there is no worthy Gothic architecture whatever in America to which we can lay claim. To say, therefore, that the Gothic style is commonplace in America, in any sense that would imply that we have much of it that is scholarly or serious or beautiful, is not true. When good Gothic architecture becomes hackneyed in America we will have reached a rare level of culture indeed.

A misapprehension exists, for which it is not easy to account, that the Gothic is an expensive style, but it is not necessarily more so than any other. It is a style of wonderful flexibility whose genius can adapt itself to the modest parish church as well as to the great cathedral. Amiens might be divested of its lovely intricacies and be no less Gothic, so there still remained that magnificent sincerity of structure which must always be the first attribute of noble architecture. The most available model of the Gothic system for the needs of the Catholic Church in America and the most beautiful and stately is the parish type of the perpendicular Gothic of England, than which no better tradition could be intrusted by the church to the hands of the sympathetic architect.

The early round-arched types of Lombardy and Sicily, illustrated in the previous paper, developed as they have been from the materials of brick and terra cotta, with which our means require us chiefly to deal, are likewise so beautifully suggestive for our uses that it is wonderful why they have been so long disregarded. Many of these have an interesting Byzantine feeling which would encourage the development of that beautiful system of ornament which one sees so gloriously exemplified in the

interior of St. Mark's at Venice and in the old church of Ravenna and Sicily. Inexpressibly noble and beautiful in their mosaic orderliness of color, these interiors are surpassed in devotional character only by the very highest expression of Gothic, which has almost no color whatever. In the light of this Byzantine tradition, how can we patiently tolerate the gaudily tinted walls and the parti-colored statuary which distinguish so many of our American churches?

Surely the time has finally arrived when the Catholic Church in this country should seek some level of artistic expression which will do less injustice to her religious culture. To longer endure the trifling of ignorant hands with the shaping of her material temple is to fatuously conceal the divinity of her message. Naught but an active sense of the dignity of her own inspiration is now

wanting to the development of an artistic symbolism which shall manifest that inner beauty which, at present, is so persistently falsified in architectural ugliness and insincerity. The native art is intelligent and vital. In the buoyant grace and beauty of its secular activities we can see the promise which it holds for lofty accomplishment and its adequacy even to that supreme challenge which the Catholic Church alone can give it. This may be given or it may be withheld, for the church need feel no sense of obligation to contemporary art. But the obligation to itself is one which can no longer be ignored without serious loss of prestige and consequent injury to the effectiveness of its mission, namely, the obligation to express itself in such intelligible and coherent and therefore beautiful and scholarly terms of art as shall give a more convincing testimony of its divine constitution

## Buildings of the Young Men's Christian Association. II.

BY IRVING K. POND, C. E., ARCHITECT.

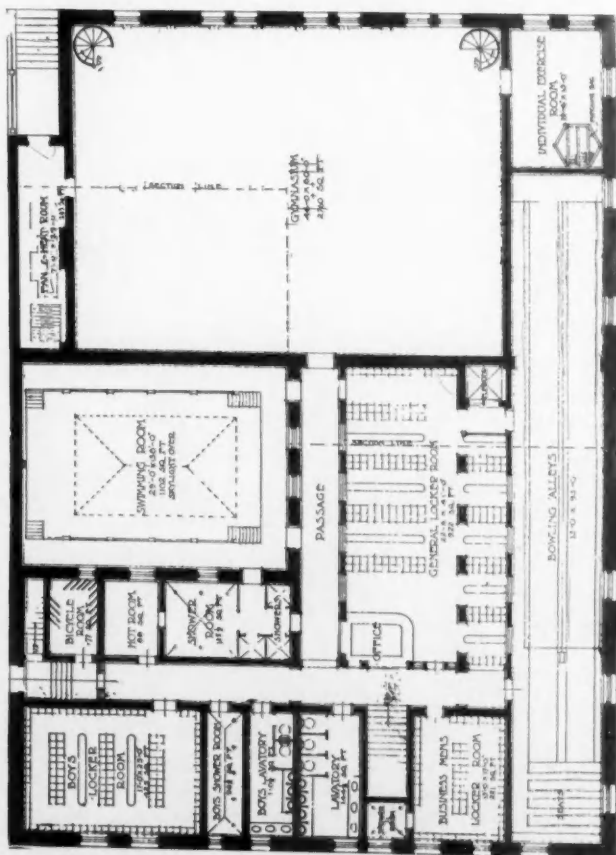
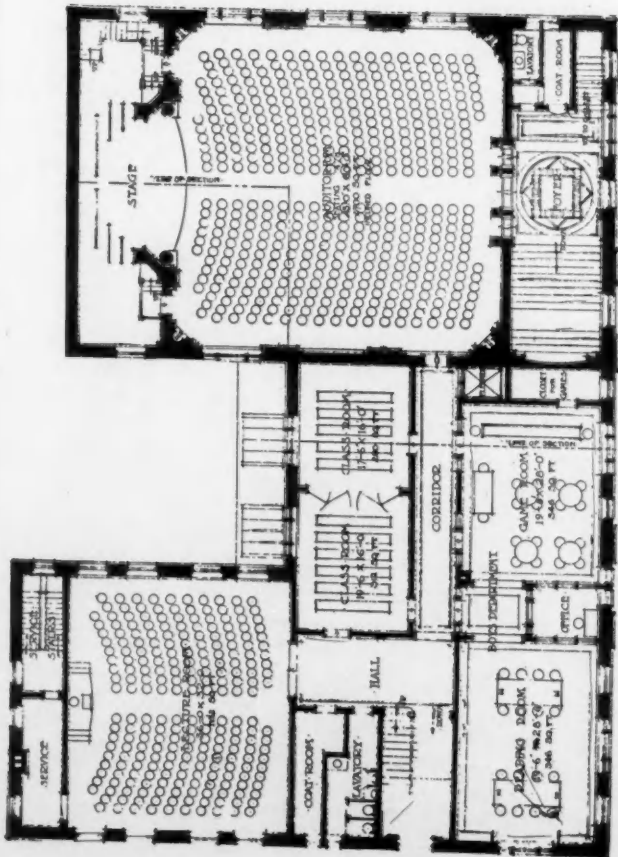
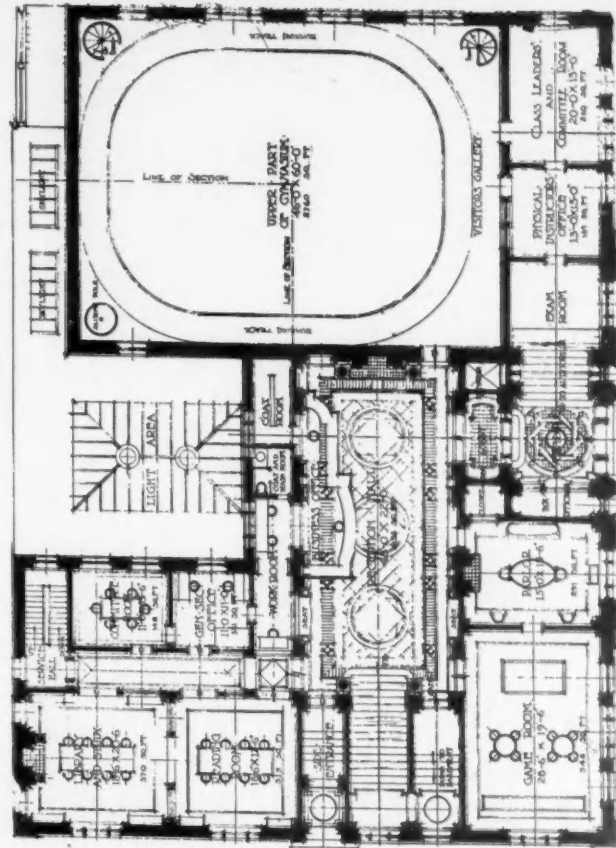
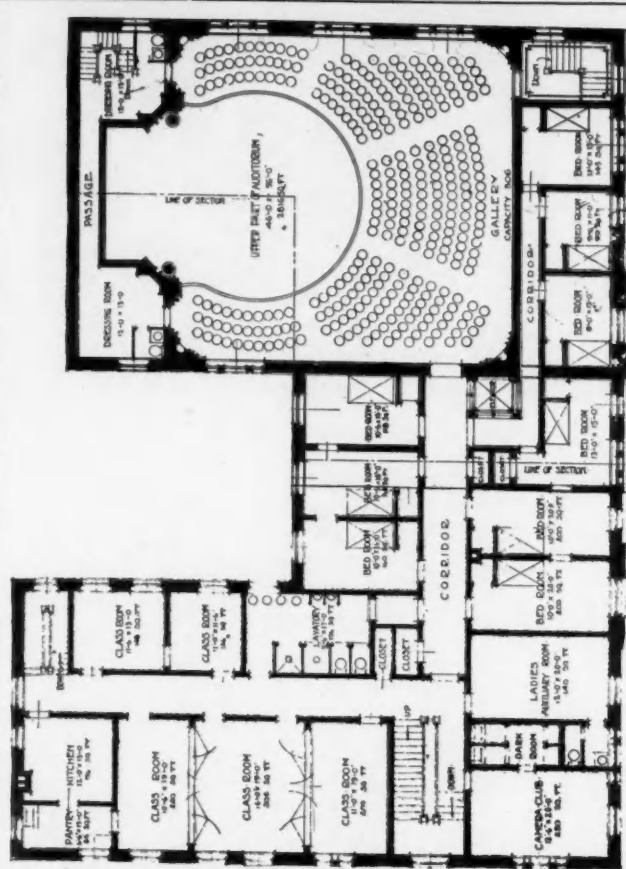
IN speaking more particularly and in detail of the features of the ideal buildings for each of the classes noted, the General, the Railroad, the Student, it is well to note first those rooms and requirements which are common and essential to all, such as the office, the reception room, the parlors, the game rooms, the reading rooms, the assembly room, the cloak and general toilet rooms, etc., etc. In general, the extent and character of the membership and the special character of the work will dictate the size, number and detailed arrangement of these rooms; but certain rules may be laid down and certain suggestions made. The office must be so placed that it shall command, in so far as possible, the entire situation. It shall be directly accessible from the entrance, shall command a view of the general rooms, and command the approach to all main corridors and stairways. It should not give to the reception hall the character of the hotel lobby, but should be more in the nature of the office of the refined social clubs, and the atmosphere of the entire social portion of the building should be that which surrounds the home just as far as it is possible to produce that atmosphere by arrangements, proportions and furnishings. The ideal of the Association is not to rob the young man of a home, but to furnish him with one and to make him capable of appreciating and deserving it. So the open and unfurnishable rotunda is to be avoided and the parlors and game rooms are quietly and unostentatiously to proclaim their several uses.

In smaller buildings, that economy and efficiency of service may be highest, the office, the secretary's room, — which frequently are one and the same, — the board room, the physical director's room and the physical examination room should be in conjunction; of course the last two rooms must be directly connected with the gymnasium. An ample check room, as nearly as possible under the direct supervision of the office, should be provided for the storage of hats, overshoes, overcoats and wraps which cannot conveniently be placed in the private lock-

ers. Convenient to the check room should be the general toilet room, with its full equipment of lavatories, urinals and water-closets. This room is absolutely distinct from that in connection with the gymnasium bath and locker rooms. If an assembly room to which women are admitted upon occasion is a feature of the building, a separate and distinct toilet room should be provided for the use of these women. In the reception room or in an alcove opening upon it members may converse with visiting friends, who generally are not allowed the freedom of the building without a pass from the secretary. The visitors' gallery of the gymnasium is generally made readily accessible to the public, who, however, in entering and leaving the gallery should pass under the regard of the secretary or of the physical director.

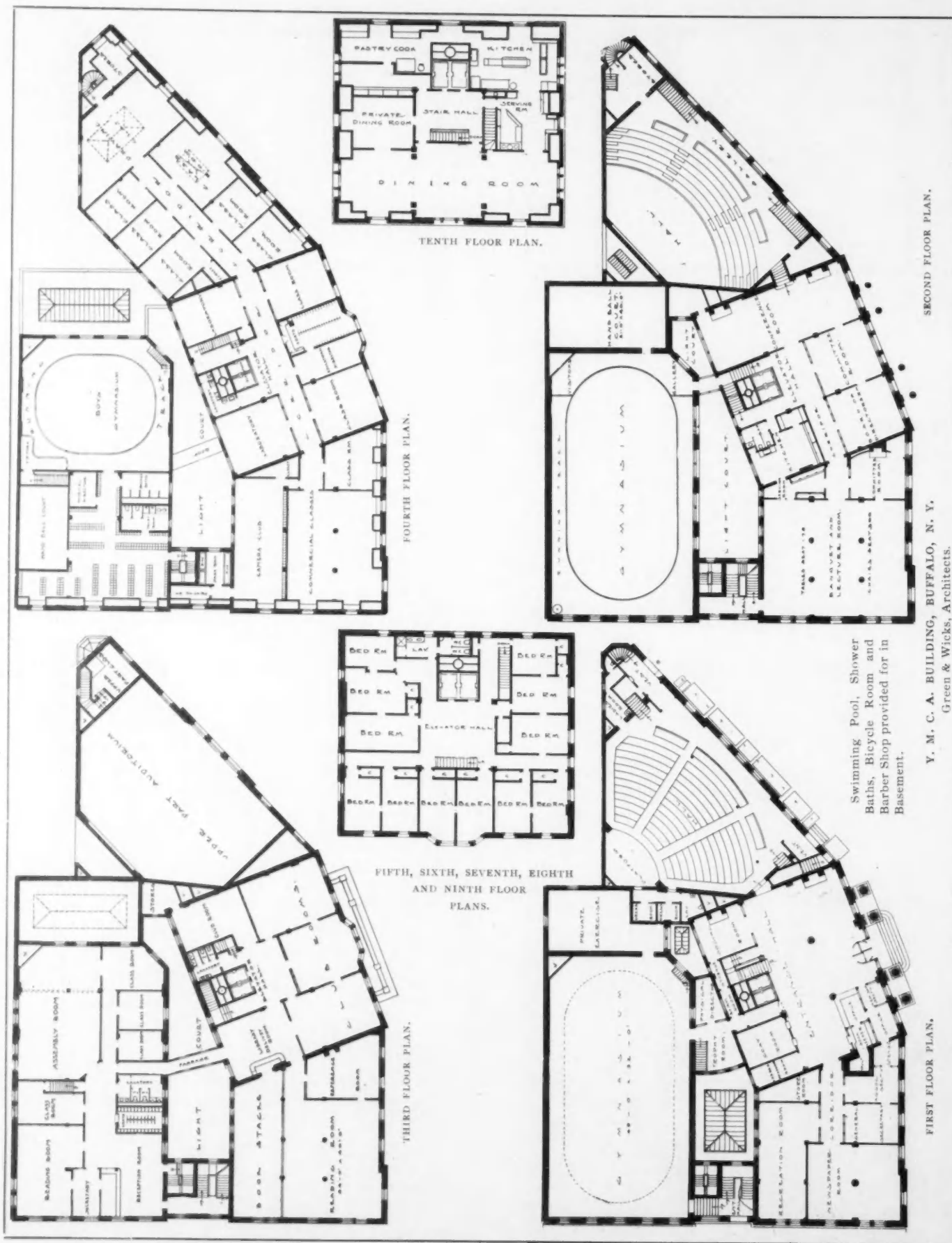
The parlors are furnished for general conversation and social uses. Easy chairs, tables for books and papers, lounges or settles and a generous fireplace are considered as desirable furnishings. The ample fireplace is almost a necessary feature in social rooms. More remote than the parlors should be the game rooms in which there often is the louder noise of laughter and less of self-contained enjoyment. The character of the membership (and the regulations of the board) will dictate the equipment for the "games," which range from billiard and pool through ping-pong, shuffle-board and tiddle-de-winks to "authors" and the newest puzzles. More remote still from the direct surveillance of the office are the clubrooms and the classrooms for spiritual instruction. The furnishing of these rooms should meet the requirements of good taste and their special uses. Appropriate pictures may adorn the walls.

These rooms above enumerated, together with the assembly room, constitute those which are common to all Association buildings. The assembly room is an important factor and takes on many forms according to the location and the nature of the work of the Association using it. An assembly room of some sort is necessary to



Y. M. C. A. BUILDING, PAWTUCKET, R. I. Walter Atherton and Herbert D. Hale, Associate Architects.

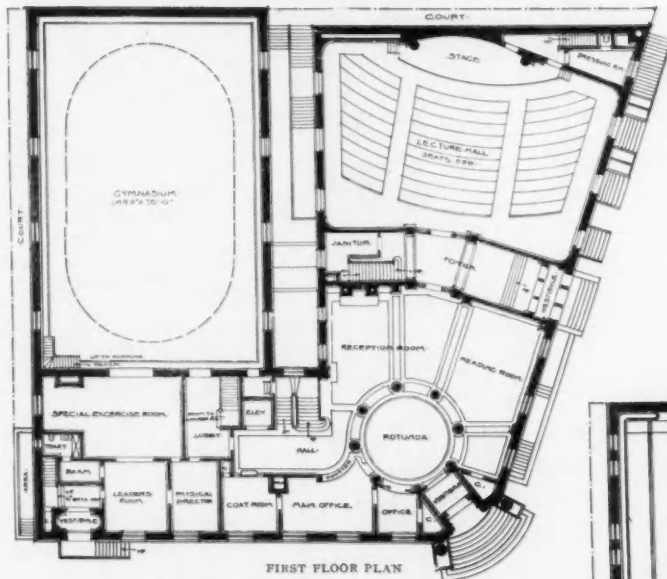




every Association building, but it is not always necessary or desirable that every Association building shall contain a large auditorium. When there is conveniently at hand a suitable public hall in which larger gatherings may be held and in which larger entertainments may be given, it may be unwise to cumber the Association property with a large hall. A hall which can be let for outside uses, and thus furnish a revenue, may be a desirable feature, though it be not in constant use by the Association. Not infrequently the Association auditorium is furnished with a curtained stage on which scenery may be set. More frequently, however, the hall is equipped with a recessed platform flanked on either side by dressing rooms or retiring rooms with toilet equipment. The smaller assembly halls are furnished with but a rostrum from which the lectures and music are heard. To enhance the size of the assembly room, two or more lecture rooms may be made to open into it with wide doors. Some-

The general department makes a special feature of the work of education, through the medium of the various clubs, of duly organized day and evening classes, of quiet intercourse with learned men when the student member drinks at the fountain of knowledge in a manner most enticing. Unless the department carries on the educational work upon a large scale the various classes meet in the clubrooms, which may easily be transformed into rooms suitable for class work. Not infrequently, though, in the larger Association building special rooms are fitted up for special uses and devoted to them. It is not uncommon to find rooms equipped for manual training, with wood and sometimes metal working machinery and tools. Laboratories in which electrical problems may be studied and demonstrated and dark rooms for photographic work are not rare in Association buildings. The classroom is generally less formally furnished than the typical schoolroom, a room which really has no place in the Association building.

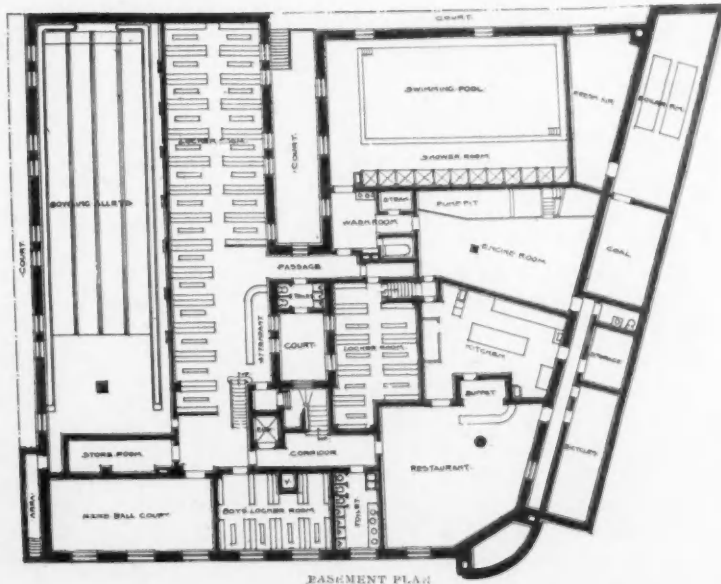
The portions of the building which are to be regarded more especially as income producing are now to be considered. It would be pleasant all around, for the architect as well as for the Association boards, if space for rental were not a requisite, as it is in a great majority of instances. Membership dues, fees for classes and clubs, locker rentals, etc., do not bring in sufficient with which to carry on the work; and so, as a Young Men's Christian Association department is rarely endowed, it is found to be a matter of constant necessity to solicit funds from members and outsiders that the work of the department shall not fail. To make the burden of this continued soliciting as light as possible and to secure a certain definite and regular income, it has been found practicable to pro-



Y. M. C. A. BUILDING, BROOKLYN, N. Y.  
Boring & Tilton, Architects.

times in the assembly halls, in order to accommodate a large number on small ground area, a gallery or galleries are introduced in amphitheatrical form. This form in no way ministers to the devotional mood, and Associations which have halls of no other form may well hold their larger and more important religious services in some chapel which has been designed to minister to the feelings of love and reverence and devotion.

The swimming pool and bathrooms equipped with tubs and showers are rarely to be found in general department buildings which contain no gymnasium. They are fairly common in some form or other in student department buildings and indispensable to the work of the railroad departments. The baths are so closely concerned with the gymnasium that they will be discussed in connection with that feature.

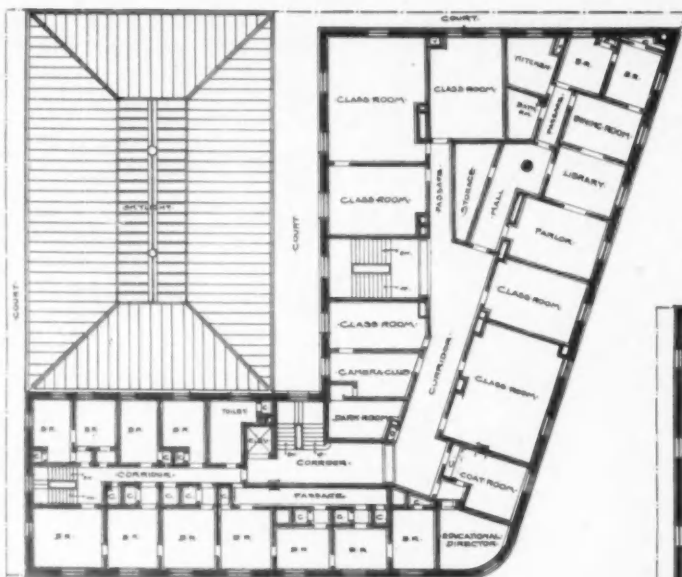


vide for rent certain space in the buildings of the Association. How this space is to be employed is for the Association providing it to decide. If the building is in a congested business district, shops or offices will naturally be considered. As these will rob the building of its distinctive character — if not of distinction and character — their introduction is to be deplored. The importance

which of necessity must be given to shops and offices will make the Association appear like the tail end of a commercial proposition. But the presence of shops and offices is better than that the work should languish or cease.

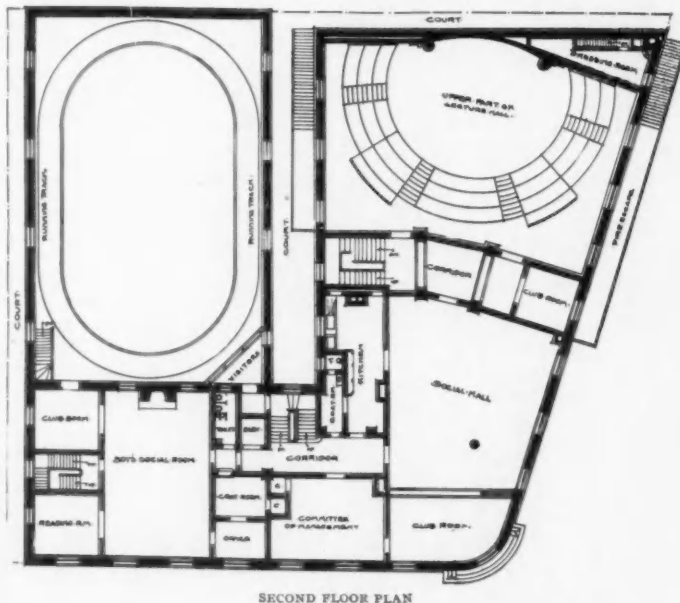
The barber shop and the restaurant will find appropriate lodgment in the Association building. Whether these shall be for the public as well or for the sole use of Association members will depend upon conditions. The subdivision of the rentable space into dormitories and rooms and suites for young men is now recognized

The question will frequently arise as to the comparative desirability of extending the residence space over the gymnasium ceiling, when by so doing the requisite number of rooms can be obtained in one story; or of providing two stories of smaller floor area. The question in the latter case simply concerns the possibility of unity in external appearance when the building is to be designed with a, say, four-story portion backed up by a two-story portion. Where the street façade only is seen this inequality in heights does not so much matter, but where the building is to be seen from three or four sides it may cause concern. The matter of having to mount the extra flight of stairs to the rooms in a fourth story does not need grave consideration in a building to be occupied by young men given to athletics. When four stories in height is exceeded the elevator is a necessity. The real drawback in the case of extending the residence floor over the gymnasium lies in the difficulty of keeping the jar and the noise from the superimposed rooms. It is possible, and especially so in fireproof structures, to insulate the upper story, but in any case the matters of floor deadening and the running of heat-



THIRD FLOOR PLAN  
(SLEEPING ROOMS ON FOURTH FLOOR.)  
Y. M. C. A. BUILDING, BROOKLYN, N. Y.  
Boring & Tilton, Architects.

as a practicable and desirable method of producing income and at the same time of helping the young men. This arrangement aids the architect, too, for space so devoted is most easily and effectively subordinated to the greater masses. These apartments are very desirable in buildings situated in residence and hotel districts. The portion of the building devoted to residential quarters should be reached through its own special street door, to which each resident should possess a key, that his movements may be as free as if he were in a private home. The plan, however, should afford the secretary convenience of access to and direct supervision of these quarters. Only in special cases are dormitories to be provided. In general single rooms or suites, consisting of a study and one or two bedrooms connecting, each with sufficient closet space, is the arrangement to be desired. Storage room, linen room, bath and toilet rooms, ample in size and in the number of fixtures provided, janitor's closet, are all necessary features of the residential portion. The rooms should be planned and arranged for convenience as well as with an eye to taste; with space for bed, study table, chiffonier and two or three chairs, one at least of which shall be an easy chair. That these chambers for young men should be located in the upper stories, especially in buildings of medium size, would seem to be a foregone conclusion.

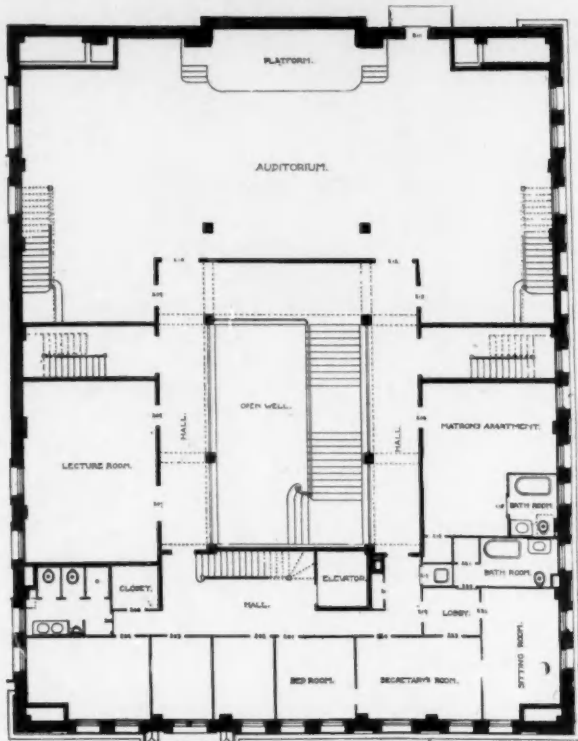


SECOND FLOOR PLAN

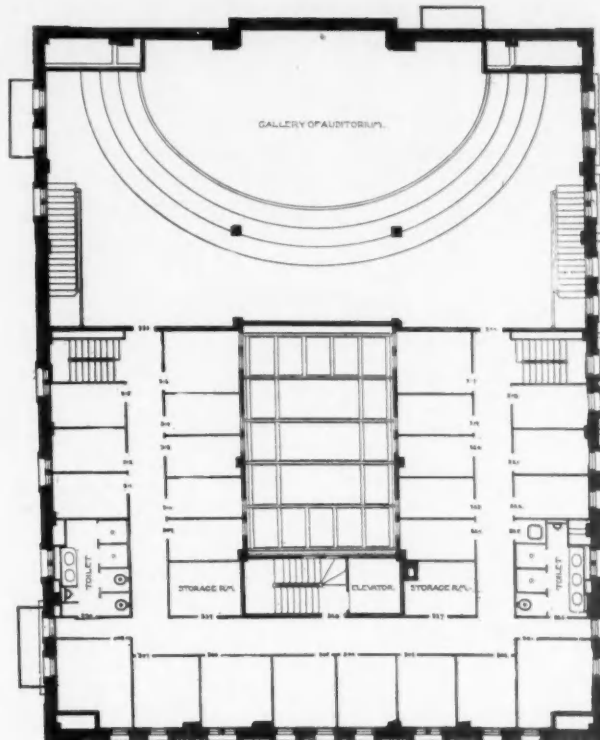
ing and plumbing pipes, which are great conductors of sound, must receive the most careful attention.

In railroad departments the bedrooms may be small, just large enough, in fact, to contain comfortably a man, a bed and a chair, as all functions of the toilet are performed in the general toilet and bath rooms, which must be planned and located with this in mind. The partitions separating these small sleeping compartments, as they really are, should be vermin-proof and are best constructed of solid plaster to the height of about seven feet. Above that height, and up to the ceiling of the large room which contains these lesser chambers, the partition is carried in the form of a heavy wire screen of about an inch and a half mesh. This netting will prevent encroachment or intrusion and at the same time will allow ventilation. Each of the smaller chambers should have a window to the outer air. The reason for this arrange-

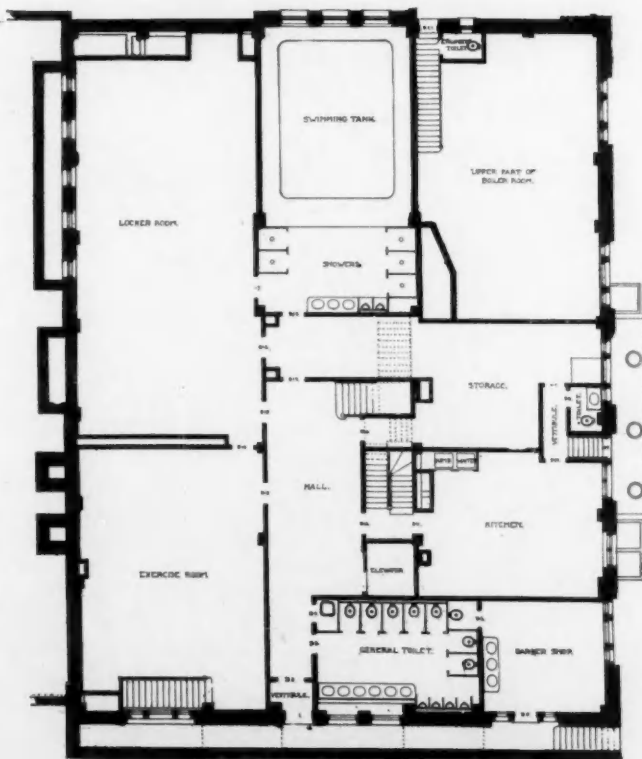




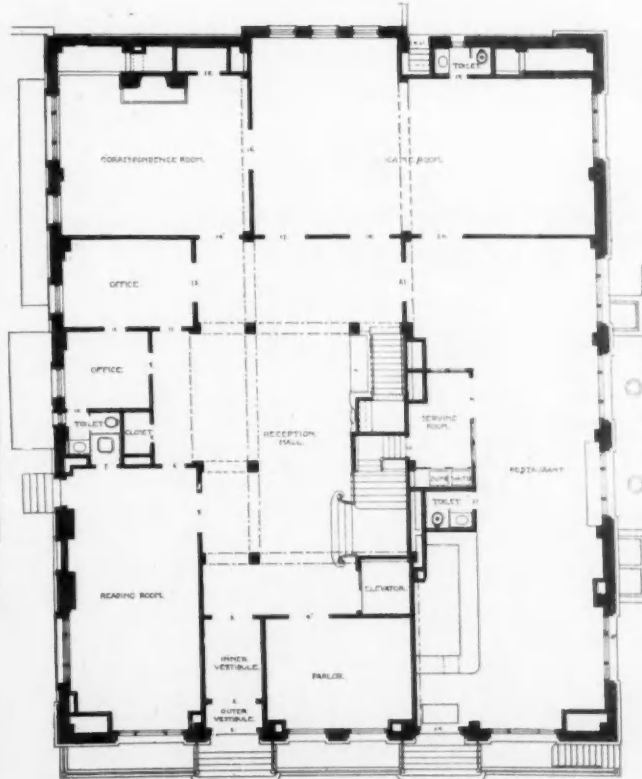
SECOND FLOOR PLAN.



THIRD FLOOR PLAN.



BASEMENT PLAN.



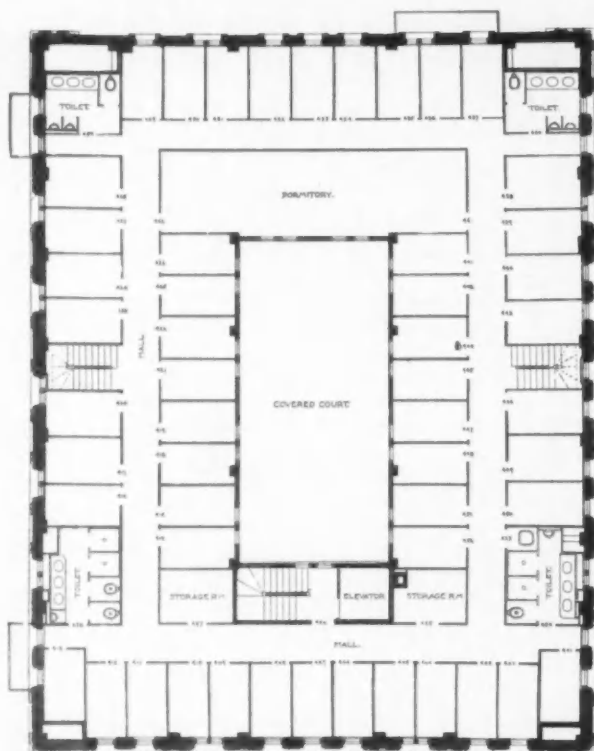
FIRST FLOOR PLAN.

NAVAL BRANCH Y. M. C. A. BUILDING, BROOKLYN N. Y.  
Parish & Schroeder, Architects.

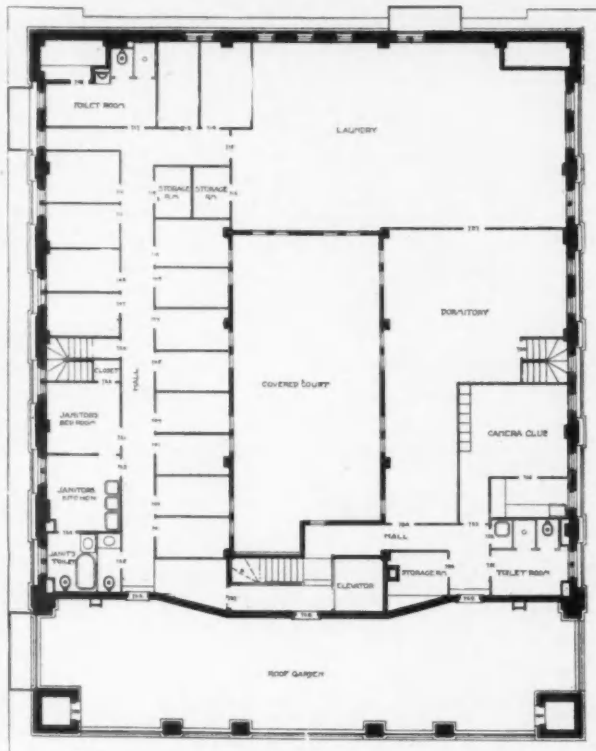
ment is to furnish the greatest number of individual and detached bedrooms in a given space, and, too, to subserve the interests of economy in construction and operation. The restaurant of the railroad department should contain a quick service lunch counter which shall continue in operation the whole night.

Dormitories, small chambers and general and private study rooms, together with the quick service restaurant, are features of the student departments which are located in the proximity of the large professional schools of a

devoted exclusively to boys' clubs and work among the boys. These embryonic members are allowed the use of the gymnasium at stated hours, and special locker facilities are provided for them. Whenever possible their domain is best located in the basement or lower stories, with a separate and direct entrance from without, so that the boys need not invade the portions of the building which are devoted to the regular membership. Special effort should be made to keep the noise, which is sure to emanate from the boys' domain, from penetrat-



FOURTH, FIFTH AND SIXTH FLOOR PLANS.



SEVENTH FLOOR PLAN.

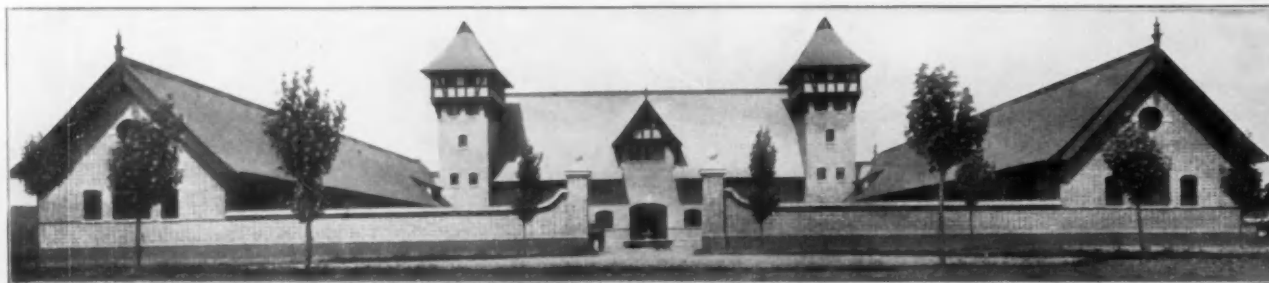
NAVAL BRANCH Y. M. C. A. BUILDING, BROOKLYN, N. Y.

great city. The Young Men's Christian Association carries its work into army posts and to the naval bases, but an understanding of what is needed in these special cases must come from study of local conditions, aided by a knowledge of how other conditions have been met.

In the general departments cognizance is taken of the desirability to develop a constituency and, while insuring a fuller membership, make easier the training of the young man by beginning with the boy. And so in nearly every general department building some space is

ing elsewhere the building and disturbing those engaged in social and educational labors. Really the boys should not be in the building during the hours of its occupancy by the regular members, but this is a detail of management and not of planning. The need of extreme care in planning and construction, that noise shall not reach and disturb those engaged in social and intellectual activities, must be emphasized now that the gymnasium, bowling alley, swimming pool and such noisy portions of the building are to be discussed.

(To be continued.)



FARM BUILDINGS AT PRINCETON, N. J. R. C. Geldersleeve, Architect.

## The Village Courthouse. Article II.

BY OSCAR ENDERS.

THE rapid development of our country, the progress of civic culture and law-abiding tendencies, and the requirements of communities for the maintenance of law and order, have made the county courthouse an essential requisite of modern living.

The rude enclosures of one hundred years ago, which met the demands of those early times, must necessarily give way to more modern structures because of this development. Modern requirements are in a constant state of evolution, new departments are being continually created in response to the demands of civilization; thus older buildings naturally fail to meet these new requirements.

A village courthouse may be described as an enlarged justice room; it must serve in a complete manner the purposes for which it was designed, it must conform to certain requisites.

*First.* It should contain suitable rooms for every department, properly located.

*Second.* It should be simply planned, and comprehensive to all who may have business there.

*Third.* Its exterior design should be expressive of its purpose, and at the same time so dignified as to impart to all the fact that obedience to the law is conducive to liberty.

Such is the ideal of a county courthouse. It is one that has been seldom thought of and more rarely attained. Until recently architects have been content to copy from their predecessors, adding some features which never told the story correctly. In borrowing their designs they should have given back again a building invested with so much added beauty that it would have made the repayment of the loan a gift. Courthouse aberrations have thus been multiplied, and, in some cases, mass and detail have been given which had no appropriateness to the purpose of the building.

Fortunately, in recent years, architects have become far more careful and exacting, and the courthouses now being built in some of our western towns are becoming, in a truer sense than ever before, faithful and conscientious productions.

The author of the accompanying sketches has endeavored to fulfill the foregoing requisites, as well as to conform to the requirements set forth in the programme.

The design submitted is not the traditional "dome capped and porticoed" courthouse, and has not been confined to a mere archaeological exhibition of conventional motives.

By going briefly over the sketches it will become apparent that the best method of dealing with the site is to plan a building to follow the contour of the land, and so, by convenient locations for the different floor levels, secure means of easy access to the various departments. The point where the plan should not fail is in the concentration of departments and good intercommunication.

On entering the building we ascend by means of adjacent staircases to the main floor, then upward to the

second floor, terminating in one broad flight. A single stairway, thoughtfully designed, with something distinctive about it, if attainable without sacrifice of convenience in any way, is preferable to commonplace steep and cramped ascents. The staircase would be of stone, with balustrades of white marble.

The central lobby measures thirty-six feet by forty-five feet, and is abundantly lighted through the open well above by means of a skylight, which is screened by a ceiling light, paneled and filled with ornamental glass; additional light is introduced through the three large windows on the grand staircase.

A colonnade of white marble columns supports the gallery formed by the open well, the walls in rear of which it is proposed to decorate with frescoes representing scenes in the history of the county. The floor would be paved with burnt clay mosaic.

The various rooms of the respective departments are placed upon the floors assigned to them in the programme. The grand jury room, being approached directly from the stair landing, occupies the right center and measures 25 feet by 25 feet, by 12 feet 6 inches in height. It is lighted by three large mullioned windows. The ceiling is flat, with molded and enriched panels. A room for witnesses, a vault for documents, a toilet room and ante-room are immediately adjacent to this first group.

Similar in lay-out is the group opposite, occupying the left center, and contains rooms for the district attorney, his clerks, an anteroom, toilet and vault. Connected with the district attorney's rooms is the sheriff's room, which it was thought proper to locate in close proximity to the court room.

The third group, containing the large court room, judge, counsel and jury rooms, occupies the central rear, and may be closed off and used independently of the remainder of the building without in the least degree interfering with the workings of the departments. It is 36 feet by 45 feet, by 27 feet in height, with coved and enriched ceiling, supported on pilasters. An open balcony, entered from the second floor level, is provided over the principal entrance to this court room. It will be noted that this group of rooms is raised above the main floor sufficiently to bring it level with the street at rear of lot.

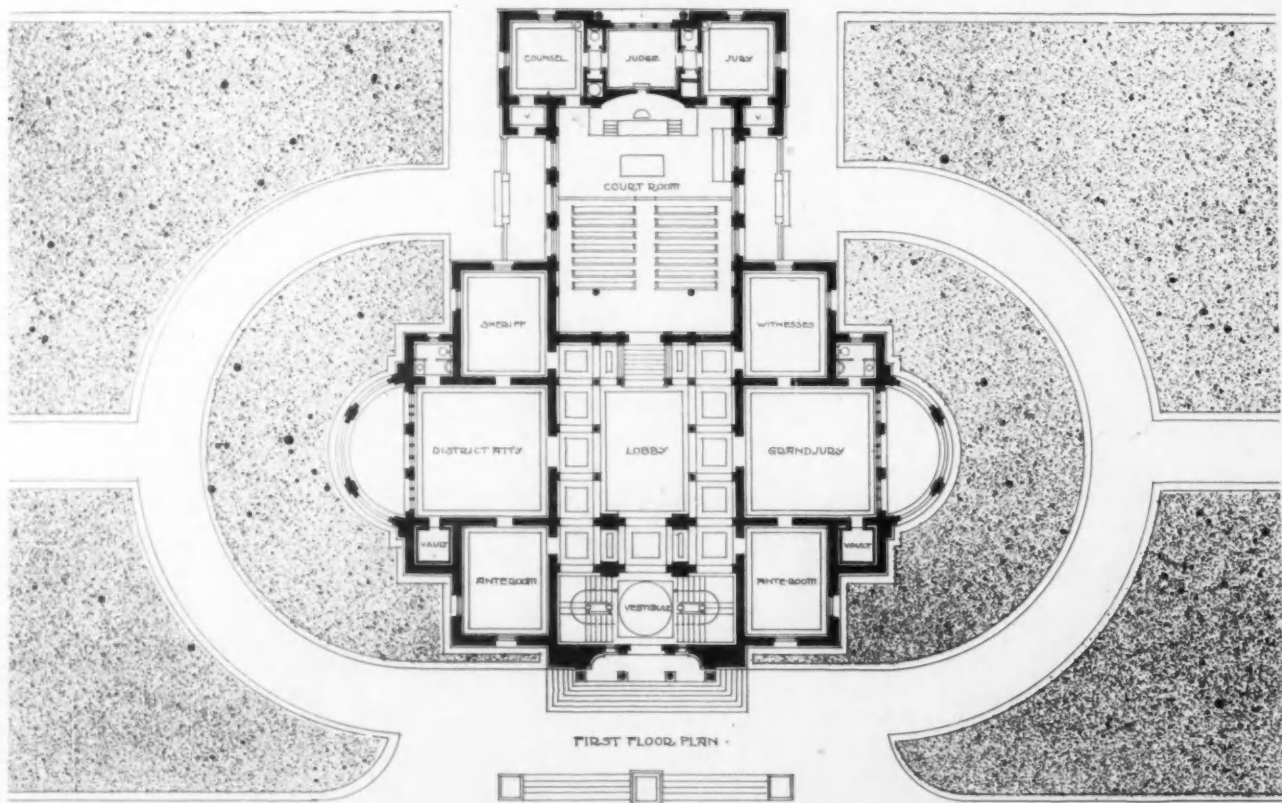
The department of registrar, his clerks and waiting room, as also the probate court room, with rooms for judge, jury and witnesses, are placed upon the second floor. There are also on this floor public toilets for men and women, and a retiring room for the latter.

The basement, of which no plan is given, contains storerooms for records, janitor's quarters and rooms for the heating and ventilating apparatus.

While it is true that the exterior should, in a measure, be an archetype of the structures in this section of our country, which, by some, may be looked upon as expressive of the artistic wealth of former times, and granting that we cannot afford to discard the lessons of the past, there is no reason why we should make ourselves the slaves of the past, or imitate what is no longer appropriate.

So let the exterior design speak for itself. During the delightful task of evolving it, the first consideration has been the convenience of plan, and in no case has this been sacrificed in order to improve the exterior, which I





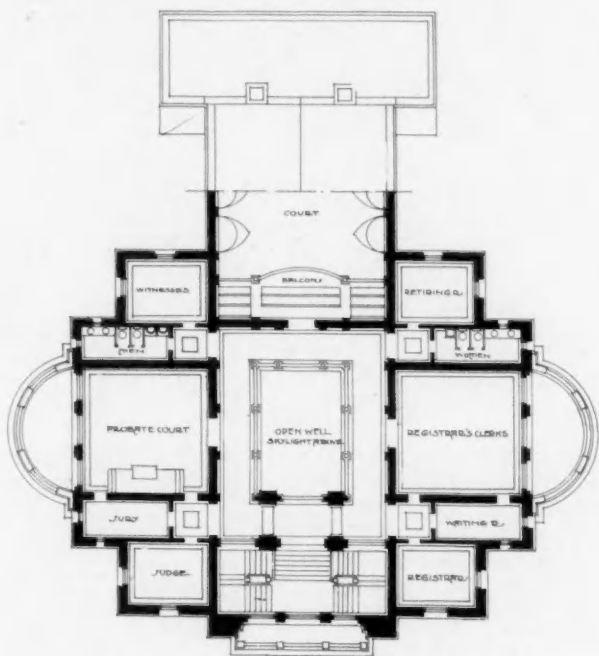
A VILLAGE COURTHOUSE.

Oscar Enders, Architect.

believe has lost nothing by this course of procedure; developing naturally from the plan, it expresses externally the internal arrangement, and thus gains immeasurably in interest and variety.

Elaborate ornamentation has been avoided, and what little there is shall be in low relief, concentrated in masses and contrasted with broad effects of plain wall surface.

The fitness of the ornament has been carefully considered, and while its flatness may be thought unfit by some, the effect that results from contrasting it with plain surfaces justifies, I think, its use. The seated eagles on four corners add a note of interest to the building.



SECOND FLOOR PLAN. A VILLAGE COURTHOUSE.

The tower is centrally located. It is twelve feet square externally at the base, and designed in three stages, reaching a height of one hundred feet above the pavement.

The materials for the outer walls shall be Missouri red granite for the base and steps, granite also for the columns forming the main entrance; these to be monoliths and polished; the remaining portions of all elevations to be of brick and terra cotta. The brick to be shrimp red in color, laid up in white mortar, with horizontal joints one-half inch thick and vertical joints struck flush. The dressings to be of pink terra cotta, except the vermiculated panels, which are to be of white glazed terra cotta.

Calculating the cubical contents of the building at thirty cents per cubic foot, it would cost \$115,000. This includes the electric wiring, heating and ventilation, but no mural decorations. It is within the power of architects to advise or influence public bodies, and to so direct public taste that enactments may be passed providing for the development of our towns in accordance with a well-ordered scheme; in this scheme should be embodied and centrally located the village square, upon which nothing could be more fittingly placed than a simple, dignified and well-designed courthouse.

## Editorial Comment and Selected Miscellany

### A CONTRACTOR'S RESPONSIBILITY.

It is not uncommon to find in an architect's specification a clause which instructs a builder to determine all grades and building lines, to conform to all building regulations, and even in some cases to assume all responsibility for strength of construction. The question whether or not an architect is justified in so transferring



ENTRANCE, ST. MICHAEL'S CHURCH, BROOKLYN, N. Y.

Raymond F. Almirall, Architect.

the responsibility to some one else's shoulders is an open one. H. H. Richardson use to say that no architect need ever bother himself about constructive details; that that was properly the province of the builder, and it was the architect's function solely to treat architecture as a fine art. Unfortunately, however much the architect may wish to classify himself above mere sordid detail, his clients are very apt to consider him as the final arbiter on all matters both structural and artistic; and however strongly a specification may be drawn to transfer the responsibility to some one else's shoulders, clients have a very provoking habit of refusing sometimes to accept such transfer and holding the architect pretty rigidly to the result, either structural or otherwise. The art of architecture is, after all, what makes it worth while, but in our opinion the architect neglects not only his clients but his own opportunities when he declines to accept full responsibility for everything having to do with the profession. The architect surely is not a master builder, and is quite right in declining to even consider matters which pertain purely to the functions of a foreman or master mechanic; but it is mere sophistry and a confession of weakness to



ORCHESTRA HALL, CHICAGO.  
D. H. Burnham & Co., Architects.  
Fireproofed by the National Fireproofing Co.

ignore the necessary business and practical details involved in the laying out and construction of a large building. Architecture loses as it becomes nothing but ornament and decoration. It is at its best when it is thoroughly and rationally structural; and aside from any question of whether or not it is quite fair to ask a builder to do the architect's work, the architect, for his own sake, for the sake of the best phases of his own art, should retain an immediate and personal hold upon even the humblest structural details.

#### GUARANTEED ARCHITECTURE.

IN one of the semi-architectural periodicals there appeared recently the advertisement of an enterprising New York concern which announced its readiness to assume the entire charge of constructing any sort of a building, taking all burdens of every sort off of the owner's shoulders, employing the contractors, hiring an architect, selecting the furniture, and in fact asking the owner only that he shall obligingly keep out of the way until his house or building is entirely completed ready for use, and even guaranteeing that the cost shall keep within a stated sum. The awful example of the architect who so frequently is unable to build a house for what the owner is willing to pay was cited as one argument in favor of employing such an agency. An advertisement of this sort might appeal to some unfortunate individuals in this world who are under the necessity of building themselves a house, but we can hardly imagine that any such concern as was represented by this advertisement would even in the slightest degree interfere with the practice of the self-respecting architect who loves his profession; for the owner who would be willing to so give up everything to

any one, architect or any other; who cared so little to see the house grow, to see the ideas take shape, that he was willing to abandon all control of its development for the mere sake of a doubtful guarantee, would not be the kind of client that would be worth anything to an architect with ideals. There is no occupation which can be more enjoyable, can be more full of pleasant associations and can leave a larger number of delightful memories than building one's own house. Only as the owner's individuality is cleverly combined by the architect into the practical working out of the design can any dwelling be considered an artistic success, so that the true architect who loves his work would regret most of all to see his client sail away to Europe and leave him with *carte blanche*. The value of services such as were heralded by the advertisement is beneath consideration. Any one can guarantee to keep within a certain sum of money in the building of a house if he cares nothing for details and has the whole control of those details in his hands.

#### NEW BOOKS.

BUILDING CONSTRUCTION AND SUPERINTENDENCE. By F. E. Kidder, C. E., Ph. D., Architect. Part III: Trussed Roofs and Roof Trusses. 306 Illustrations. Section I. New York: William T. Comstock. One large 8vo vol., pp. 298. Price, \$3.00.

This work is the last of the series of "Building Construction and Superintendence" from the hand of Mr.



A FACTORY WITH DETAIL OF ENTRANCE, LA SALLE, ILL.  
Pond & Pond, Architects.

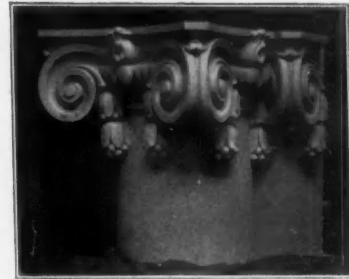




DETAIL BY H. B. MULLIKEN.  
Made by New York Architectural Terra Cotta Co.

arches, circle on circle work, niches, Classic and Gothic stonework, piers and other stonework, plain and ornamental.

The seventh edition of the Architects' Directory, containing the names and addresses of all the architects of this country and Canada, has just been issued by William T. Comstock, 23 Warren Street, New York. Price, \$2.00.



CAPITAL DESIGNED BY J. S. CAMPBELL.  
Standard Terra Cotta Works, Makers.

#### IN GENERAL.

The Brooklyn Chapter of the American Institute of Architects will hold its sixth annual exhibition at the Pouch Gallery, Clinton Avenue, Brooklyn, from the 7th to the 19th of May inclusive.

Exhibits of drawings, photographs, sculpture and objects of industrial art are desired from all interested.

In order to stimulate the artistic development of the pupils in the art schools of Brooklyn, the Chapter has instituted a competition for a cover design for the Catalogue of the 1906 exhibi-

Kidder and the closing work of his life. It is a work that he had been engaged on for years.

The following subjects are treated: "Types of Wooden Trusses and the Mechanical Principles Involved"; "Types of Steel Trusses"; "Layout of Trussed Roofs—Bracing of the Roof and Trusses"; "Open Timber Roofs and Church Roofs"; "Vaulted and Domed Ceilings, Octagonal and Domed Roofs"; "Coliseums, Armories, Train Sheds, Exposition Buildings, etc."; "Computing the Purlin and Truss Loads and Supporting Forces"; "Stress Diagrams and Vertical Loads for Trusses Symmetrically and Unsymmetrically Loaded."

THE TWENTIETH CENTURY BRICKLAYER'S AND MASON'S ASSISTANT. Two Parts. By Fred T. Hodgson. Chicago: Frederick J. Drake & Co.

Comprising a series of exhaustive instructions in all kinds of bricklayer's work, including laying foundations, bonding, arching, gauged work, construction of damp courses, coping, building bridges, piers, chimneys, flues, fireplaces, corbeling, plain and fancy cornices, brick paneling, pilasters, plinths and other brickwork, plain and ornamental.

Practical instructions for the use of stone masons, stone cutters, marble workers and stone contractors, showing how to lay out and work all kinds of arches; stone steps, stairs and hand-rails, skew bridges and



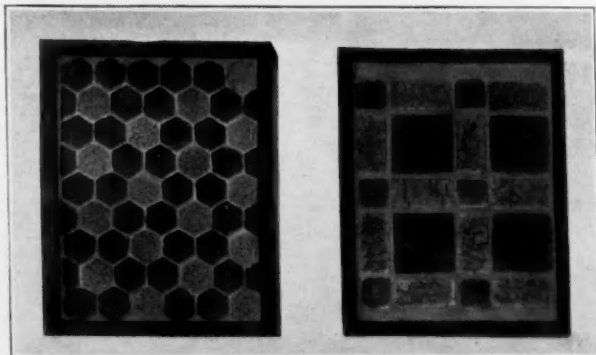
MANTEL FOR RECEPTION ROOM.  
Executed in Colored Mat Glaze Faience by Rookwood Pottery Co.

tion, to be limited to the pupils of these schools only. A prize of \$25 for the first and \$15 for the second best designs will be awarded to the successful competitors.

In order to increase public interest in the subject of good architecture the Chapter has instituted a competition in connection with its annual exhibition and will award a bronze medal for the photograph of the most architectural detached house located in the Borough of Brooklyn. There will also be a first and second mention for those next in merit.

Butler, Rodman & Oliver, architects, announce the dissolution of their partnership by mutual agreement. Messrs. Butler and Rodman, under the firm name of Butler & Rodman, will retain the present office at No. 16 East Twenty-third Street. Mr. Marshal Francis Oliver has removed his office to Nos. 35-37 West Thirty-first Street.

The various officers and chairmen of committees of the Architectural League of America for the year 1906-1907 are as follows:



PAVEMENT TILES MADE BY GRUEBY FAIENCE CO.



HOUSE AT CINCINNATI, OHIO.  
Built of brick made by Ohio Mining & Manufacturing Co.

**EXECUTIVE BOARD.** President, Ernest J. Russell; vice-president, Frederick M. Mann; corresponding secretary, William B. Ittner; recording secretary, Ernest Helfensteller, Jr.; treasurer, John C. Stephens; Samuel L. Sherer and Jesse N. Watson, all of St. Louis.

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DETAIL BY YORK & SAWYER.  
Brick, Terra Cotta & Tile Co., Makers.

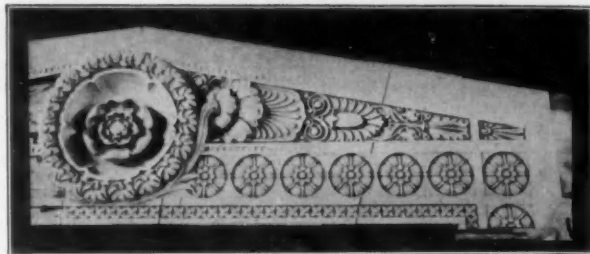
The Atlantic Terra Cotta Company of New York are making extensive additions to their plant to accommodate the increasing demand for their dull enamel white marble finish terra cotta. There is a marked tendency, in the East especially, to employ glazed and colored terra cotta in buildings of nearly all types.

The Ohio Mining and Manufacturing Company have installed at their Shawnee, Ohio, brick plant a complete electrical equipment besides new brick presses. This improvement is made necessary by their increased business.



DETAIL BY PRICE & MACLANAHAN.  
Conkling-Armstrong Terra Cotta Co.

The Tiffany Enameled Brick Company, Mومence,



DETAIL BY RICHARD E. SCHMIDT.  
Northwestern Terra Cotta Co., Makers.

Ill., have opened general offices in the Chamber of Commerce Building, Chicago.

The Atlantic Terra Cotta Company has recently closed a contract with the Fuller Construction Company for the architectural terra cotta for the entire three fronts, from second story up, of the Plaza Hotel, New York City, H. J. Hardenbergh, architect. The material to be used is their dull enamel white marble finish terra cotta. They will also furnish about half a million enameled brick of the same material to be used in this building. The company has recently completed two large buildings with this material: the Buckingham Building, Waterbury, Conn., McKim, Mead & White, architects; and the Berkeley Galleries, Boston, Mass., Codman & Despradelle, architects. This

material has all the advantages of the sand-blasted glaze, without the many disadvantages.

#### NEW AND OLD

THE Boston Custom House is a solid, substantial looking edifice of Quincy granite which in its day was considered a marvel of architecture, and stories are still told about the difficulties encountered in getting out the granite columns which support the pediment of the front and which were hauled by oxen from Quincy to Boston after



WIDMANN, WALSH & BOISSELIER, ARCHITECTS.  
Winkle Terra Cotta Co., Makers.



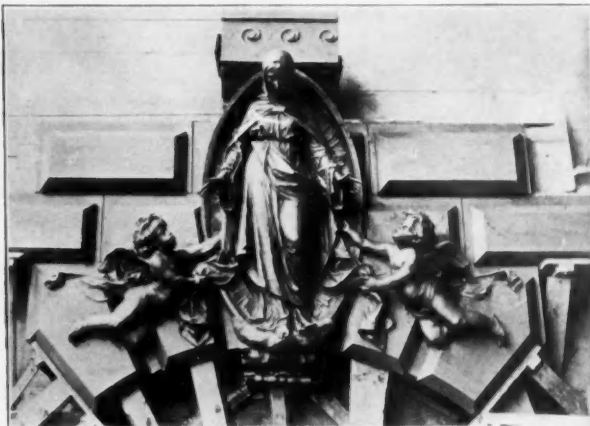
FIRST METHODIST EPISCOPAL CHURCH AND WOMAN'S COLLEGE, BALTIMORE, MD.

McKim, Mead &amp; White, Architects.

Roofs of all the buildings covered with Bennett's roofing tiles.

being stalled on the way for several months. It is a structure of very simple design, and is one of the city's treasured monuments, even though the requirements of the Custom House Department have long since outgrown the narrow quarters which this building affords.

There is now being

DETAIL BY HELME, HUBERTY & HUDSON.  
Perth Amboy Terra Cotta Co., Makers.FIGURE DESIGNED BY JOHN E. KIRBY.  
South Amboy Terra Cotta Co., Makers.

completed on Tremont Street, at Scollay Square, a building to be occupied by the Suffolk Savings Bank. It has been designed by Mr. Cass Gilbert, and, allowing for the difference in site and grades, it follows very closely the general lines of design which were worked out in the old Custom House. It is interesting to compare these two structures, both of them monumental in character, both of them thoroughly and well designed in every detail, and to consider how admirably adapted the style must be for the purpose that it can serve so fitly for two buildings so far apart in date as these structures are; for

ST. PATRICK'S CHURCH, MEMPHIS, TENN.  
Chighizola, Harker & Cairns, Architects.  
Brick made by Hydraulic-Press Brick Co.DETAIL BY MCKIM,  
MEAD & WHITE.  
Atlantic Terra Cotta  
Co., Makers.

while the actual time which has elapsed in years since the Custom House was designed is not a great deal, measured by the development of the country it is a very long period. The bank is in no sense a copy of the older structure. The scale is different, the plan is totally unlike, but the same spirit of refined, studied classicism has given both buildings a similar stamp.





YORKVILLE BANK, NEW YORK CITY.

Mynicke &amp; Franke, Architects.

Entire trim of terra cotta, made by Excelsior Terra Cotta Co.

## Draughtsmen Wanted

**WANTED**—Architectural Draughtsman by Toronto firm; must be able man. State experience fully and salary expected. Address, Toronto, care "The Brickbuilder."

**WANTED**—By a New York City Architect, a Draughtsman to do tracing; clean and accurate work and a good general draughtsman. Write, stating experience, references and salary. New York, care "The Brickbuilder."

### MUNICIPAL CIVIL SERVICE COMMISSION.

No. 61 Elm Street, New York.

**PUBLIC NOTICE** is hereby given that an open competitive examination will be held for the position of

#### ARCHITECTURAL DRAUGHTSMAN.

Wednesday and Thursday, April 18 and 19, at 10 a. m.

The receipt of applications will close on Wednesday, April 11, at 4 p. m.

For scope of examination and further information apply to the Secretary of the Commission.

WILLIAM F. BAKER, President,  
R. ROSS APPLETON,  
ALFRED J. TALLEY,  
Civil Service Commissioners.

FRANK A. SPENCER, Secretary.

### MUNICIPAL CIVIL SERVICE COMMISSION.

No. 61 Elm Street, New York.

**PUBLIC NOTICE** is hereby given that an open competitive examination will be held for the position of

#### ARCHITECTURAL DRAUGHTSMAN (DESIGNER).

Wednesday and Thursday, April 25 and 26, at 10 a. m.

The receipt of applications will close on Wednesday, April 18, 1906, at 4 p. m.

For scope of examination and further information apply to the Secretary of the Commission.

WILLIAM F. BAKER, President,  
R. ROSS APPLETON,  
ALFRED J. TALLEY,  
Civil Service Commissioners.

FRANK A. SPENCER, Secretary.

## Competition for Photographs and Plans of Two Small Brick Houses.

FIRST PRIZE, \$100.00; SECOND PRIZE, \$50.00; THIRD PRIZE, \$25.00;

FOURTH PRIZE, \$15.00; FIFTH PRIZE, \$10.00

Competition closes June 1, 1906.

10"	
Place Here Photographs of One House. Trim to Fit Space	Place Here Photographs of One House. Trim to Fit Space
Place Here First and Second Floor Plans of House Shown Above	Place Here First and Second Floor Plans of House Shown Above
Give Here Location, Name of Architect, Cost, and Cubical Contents.	Give Here Location, Name of Architect, Cost, and Cubical Contents.
Submitted by	

### PROGRAM.

The object of the Competition is to obtain a collection of photographs and plans of well designed, well planned houses which have been built of brick at a cost ranging from \$3,000 to \$7,000 each.

The best in design and plan for the cost, whether this be \$3,000 or \$7,000, will be given the prizes.

The houses must be detached, and built entirely of brick, except the trim, such as porches and cornices, may be of other materials.

**SPECIFIC REQUIREMENTS.** On a piece of heavy cardboard measuring exactly 12 x 15 inches, inside border lines drawn 1 inch from edge of cardboard, shall be mounted (at the top of card) in spaces measuring 4 x 5 inches each, one photograph each of two houses.

These photographs should be mounted (pasted on) with care and trimmed to actual size of the spaces.

Below these photographs, in spaces measuring 5 x 7 inches each, shall be drawn or mounted the first and second floor plans of each house.

In the panels below these spaces shall be clearly printed the location (city or town and state), the names of the architects, total cost of each house, and cubical contents.

Below these panels should be given the *nom de plume* of the contestant, consisting of only one word.

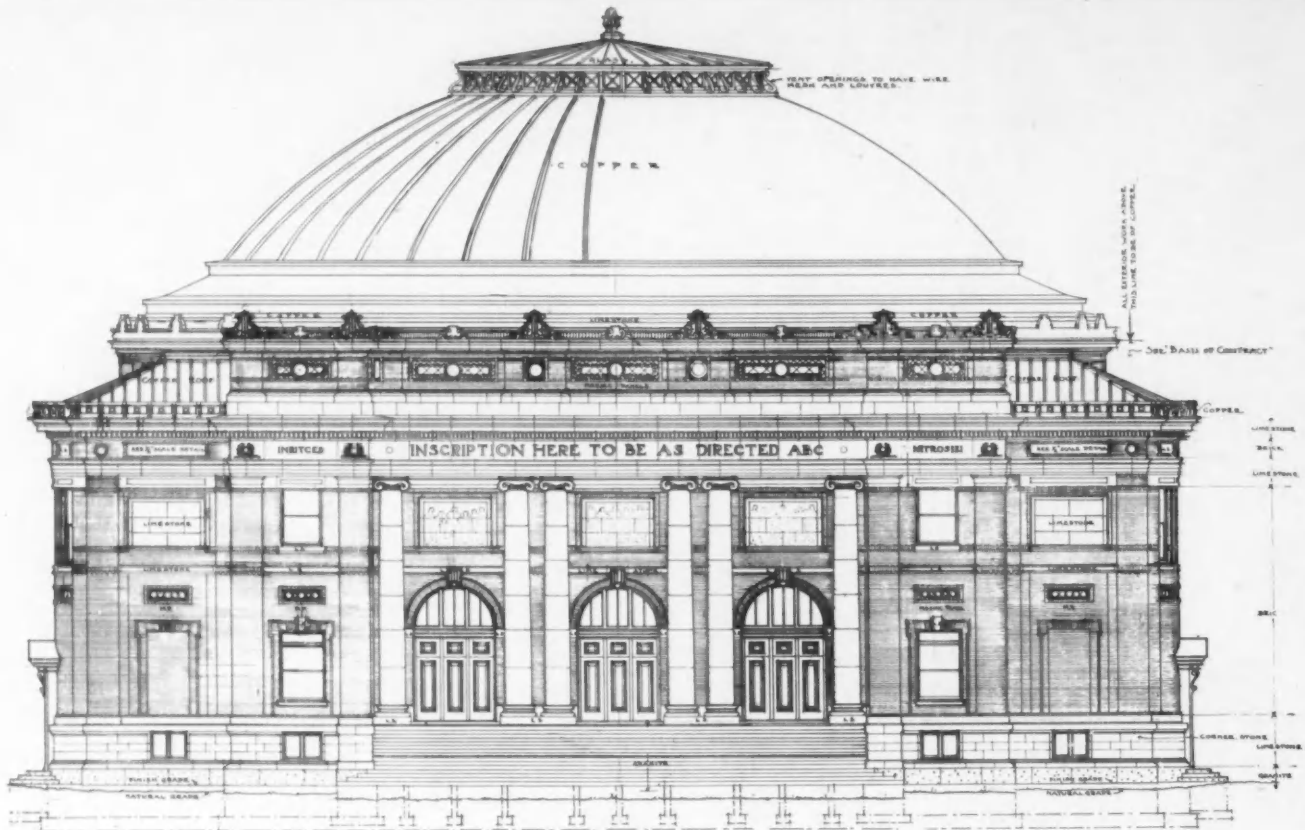
The accompanying diagram indicates exactly the manner in which subjects should be presented.

These sheets are to be delivered at the office of THE BRICKBUILDER, 85 Water Street, Boston, Mass., charges prepaid, on or before June 1, 1906. They should be carefully packaged to prevent damage in transit. Accompanying each sheet is to be a sealed envelope with a *nom de plume* on the exterior and containing the true name and address of the contestant.

The Competition will be judged by two well-known architects. Competition open to every one.

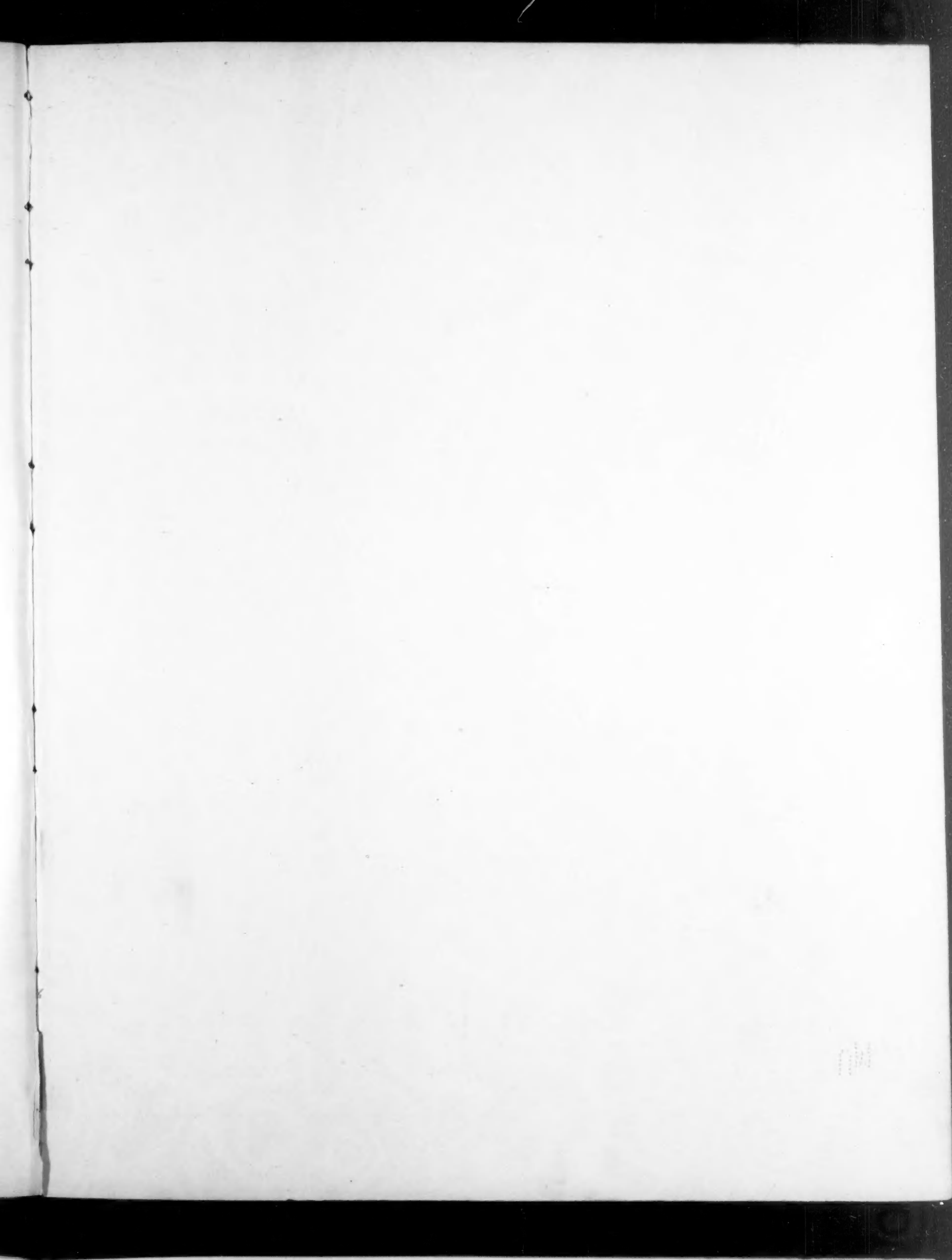
The groups awarded prizes are to become the property of THE BRICKBUILDER, and the right is reserved to publish or exhibit any or all of the others.

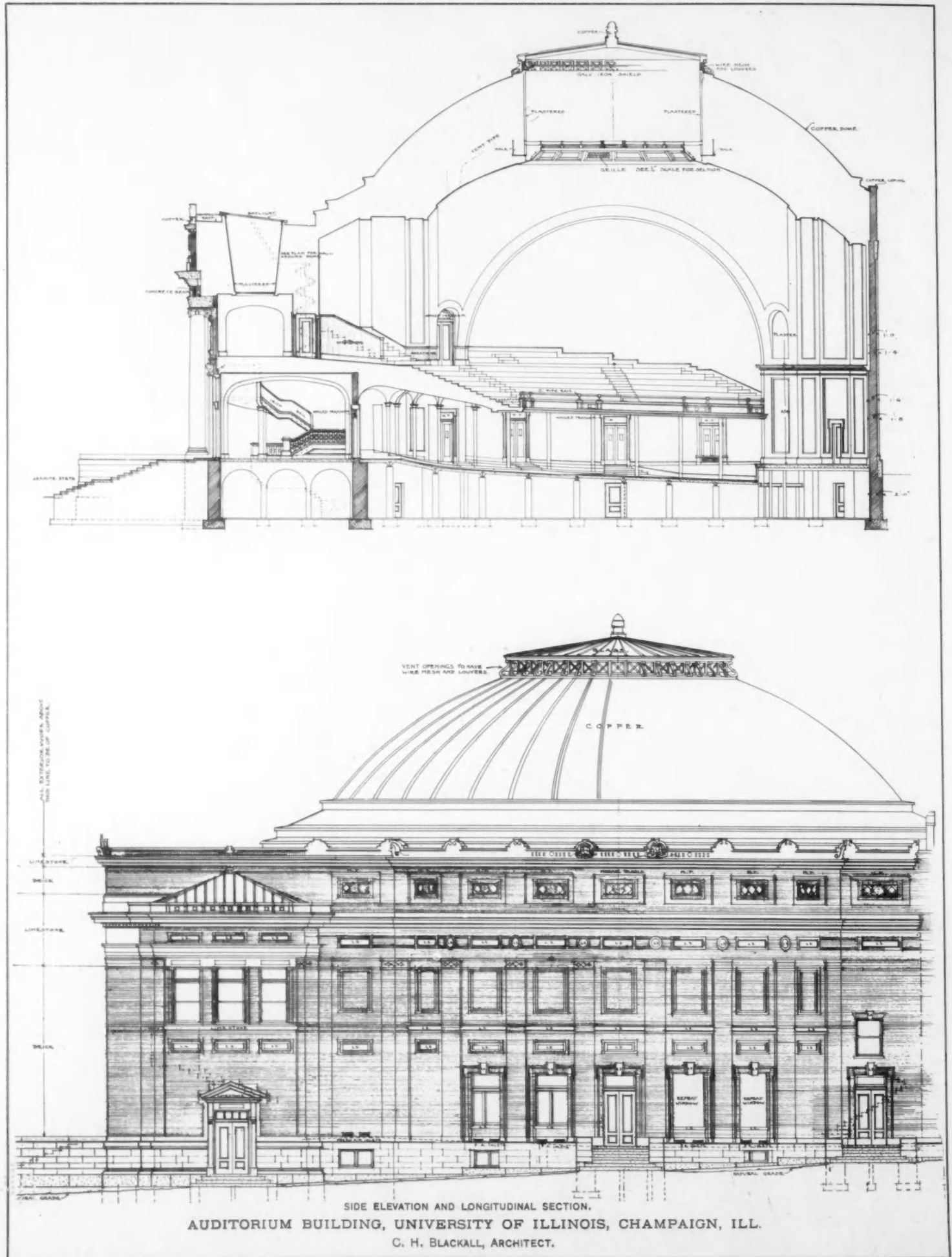


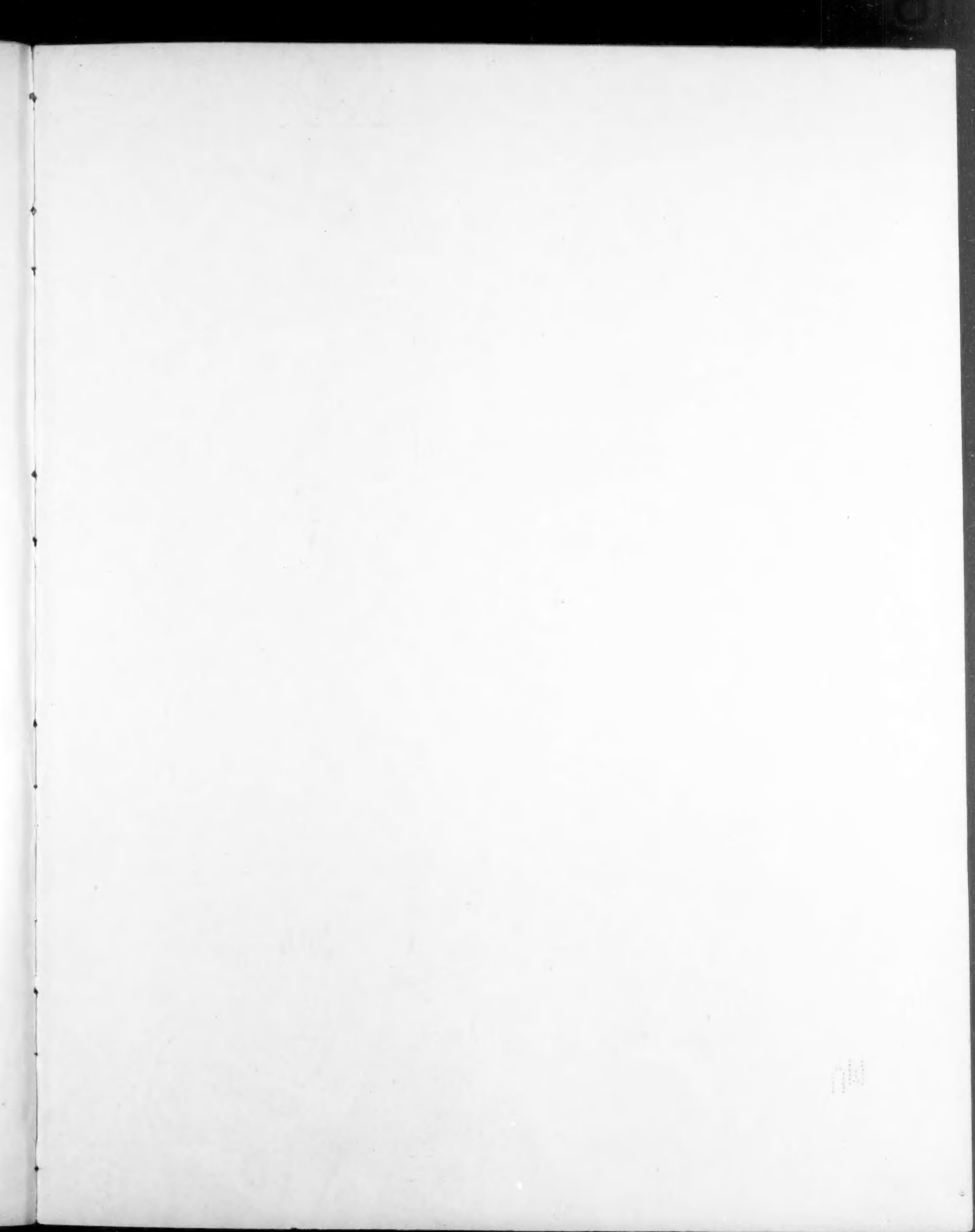


FRONT ELEVATION, AND DETAILS SHOWING CORNICE.  
AUDITORIUM BUILDING, UNIVERSITY OF ILLINOIS, CHAMPAIGN, ILL  
C. H. BLACKALL, ARCHITECT.

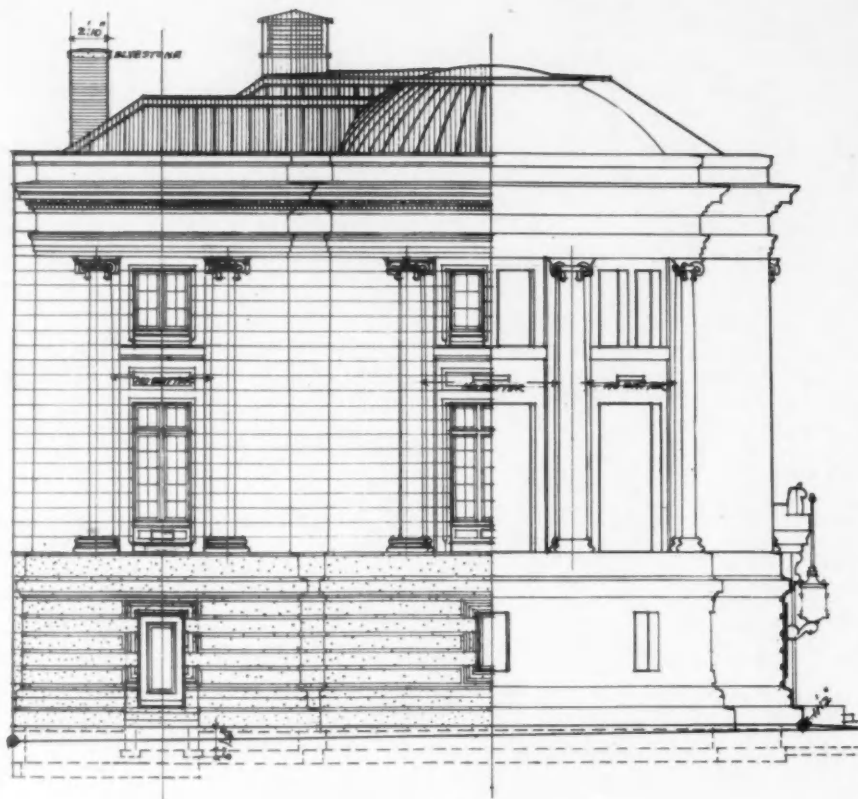




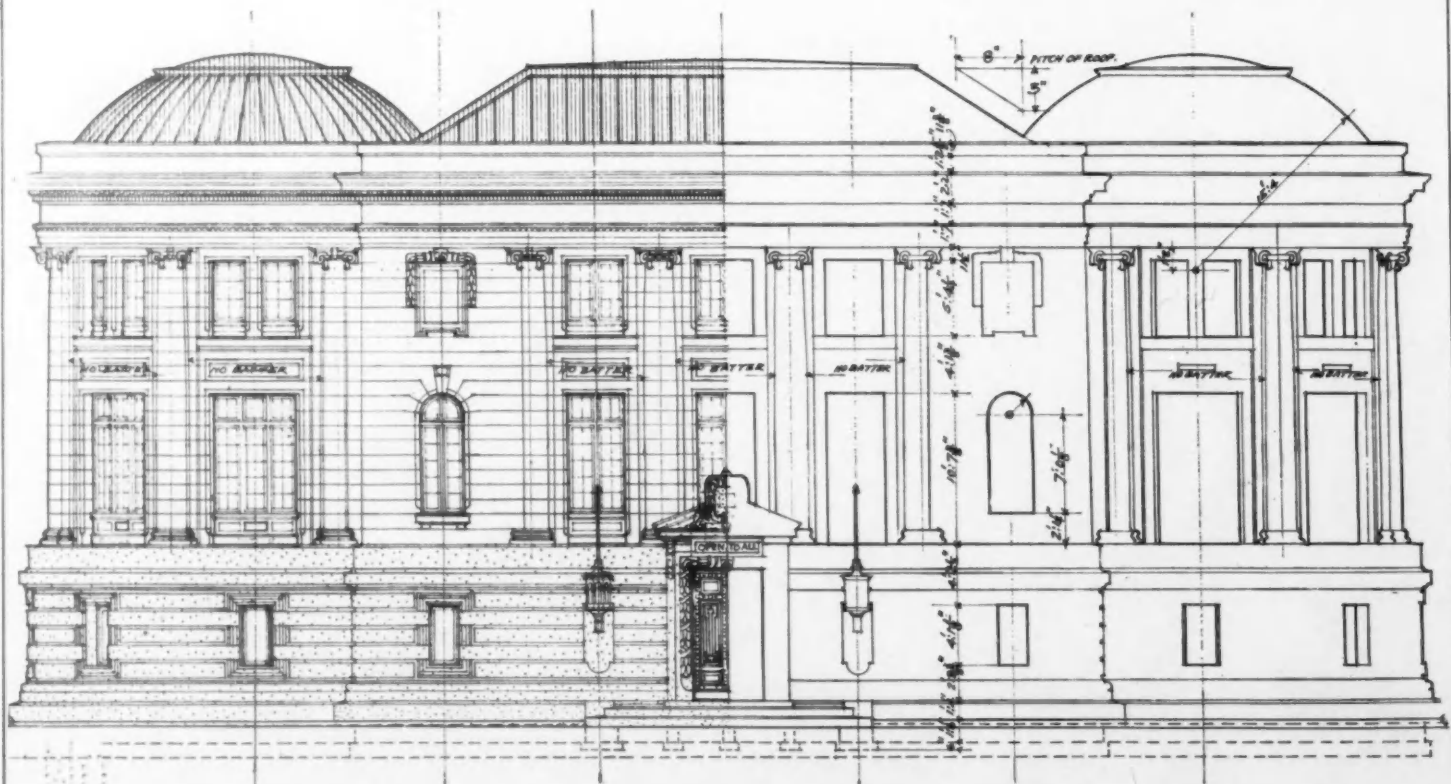








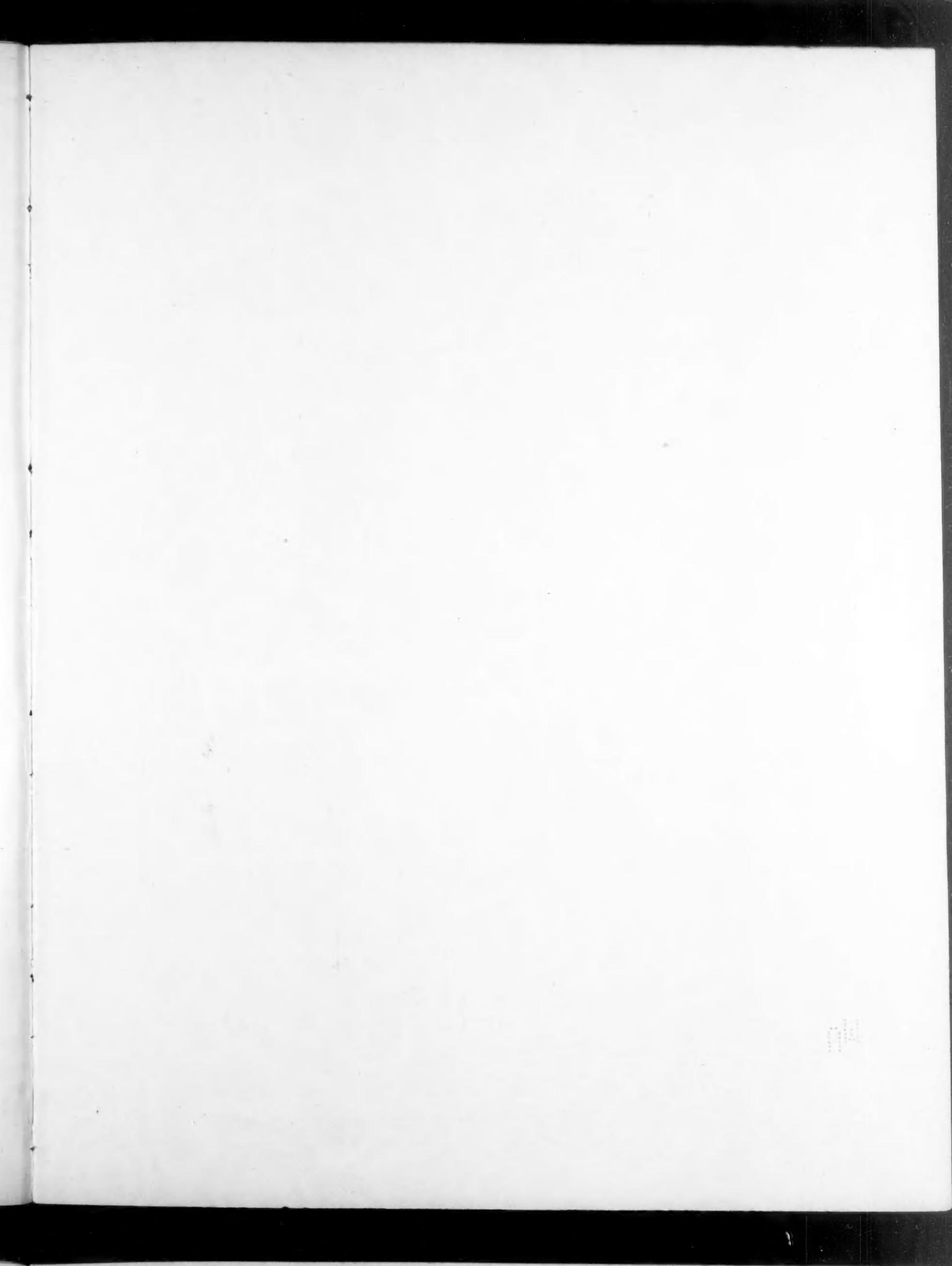
SIDE ELEVATION.

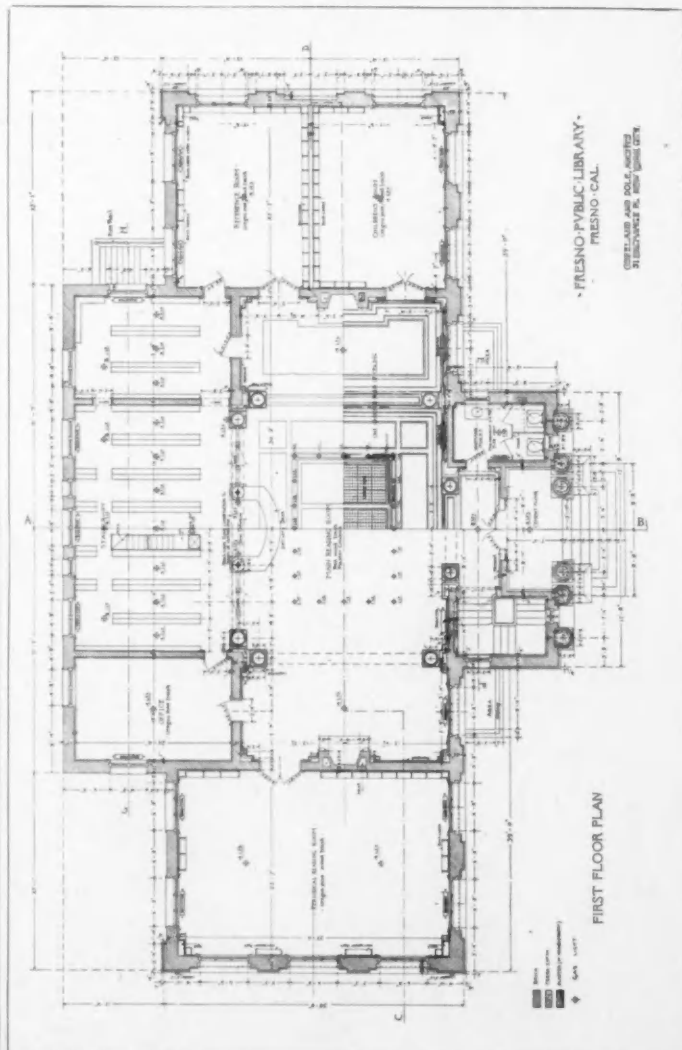
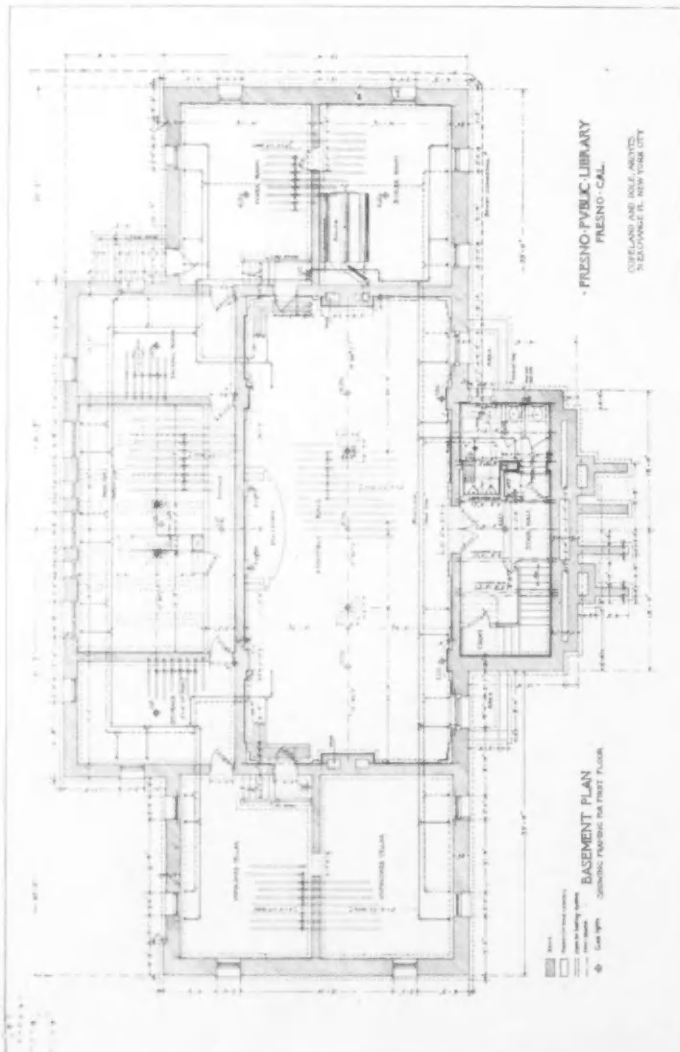


FRONT ELEVATION.

PUBLIC LIBRARY ATLANTIC CITY, N. J.

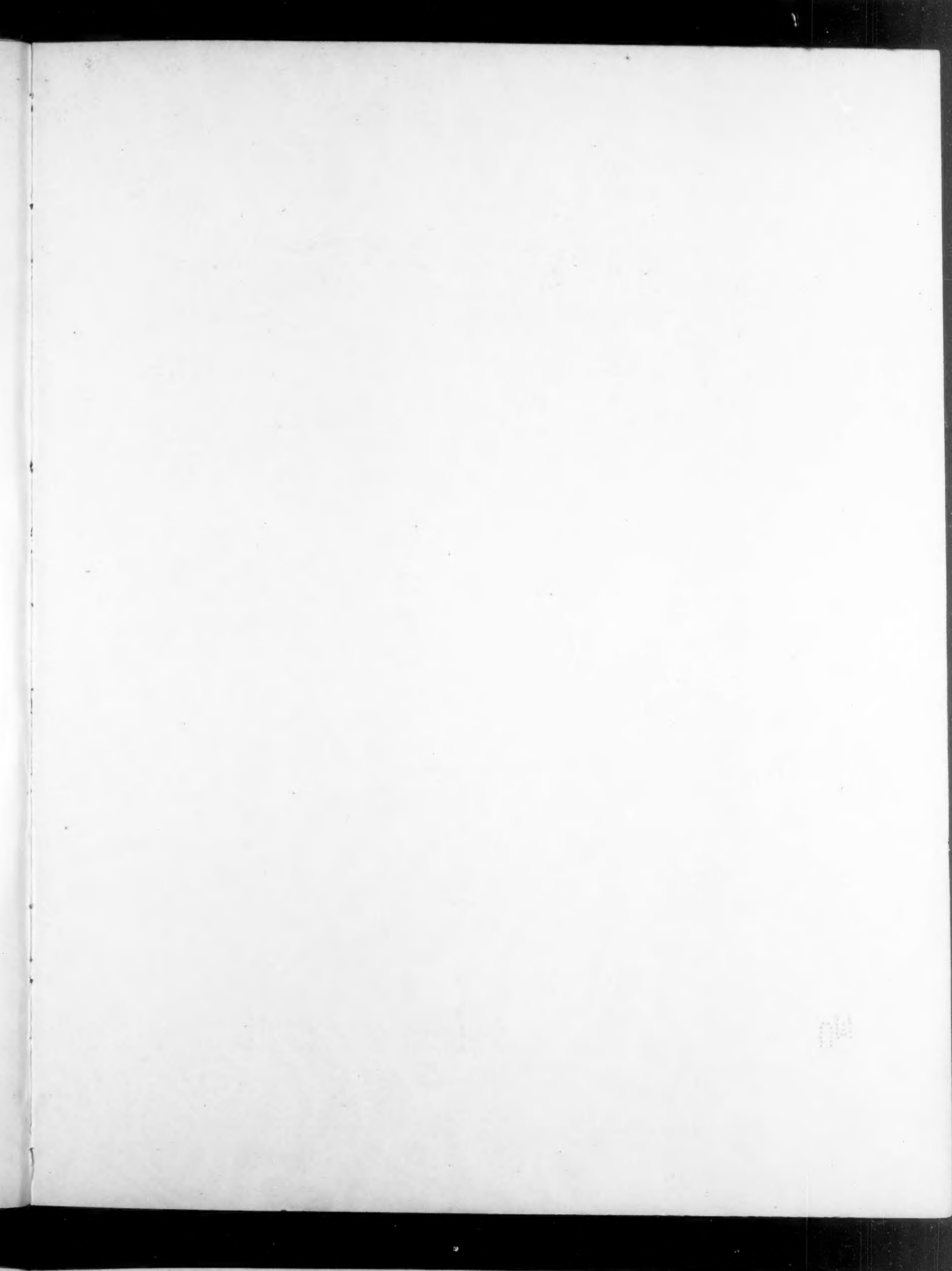
ALBERT RANDOLPH ROSS, ARCHITECT.

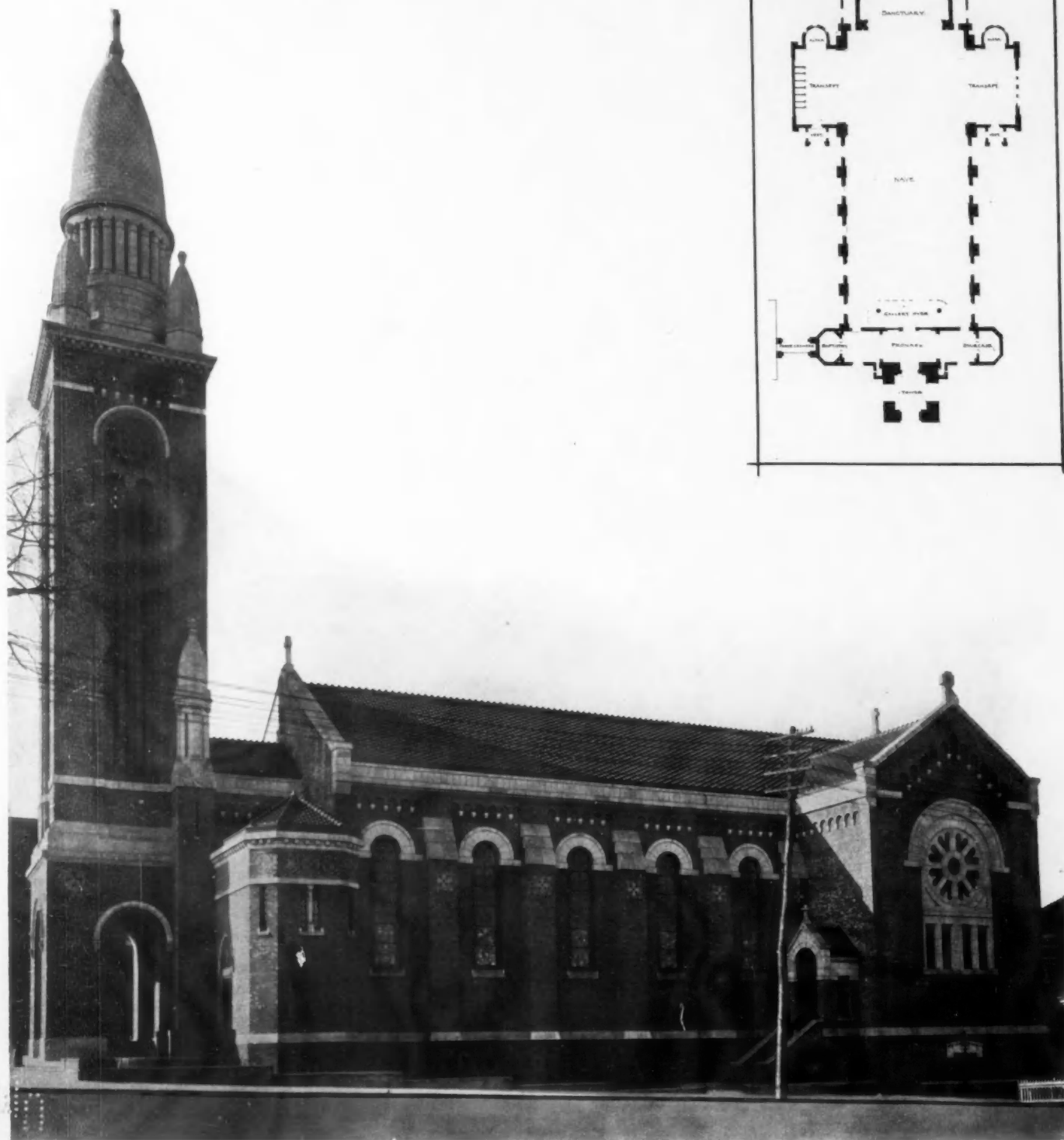




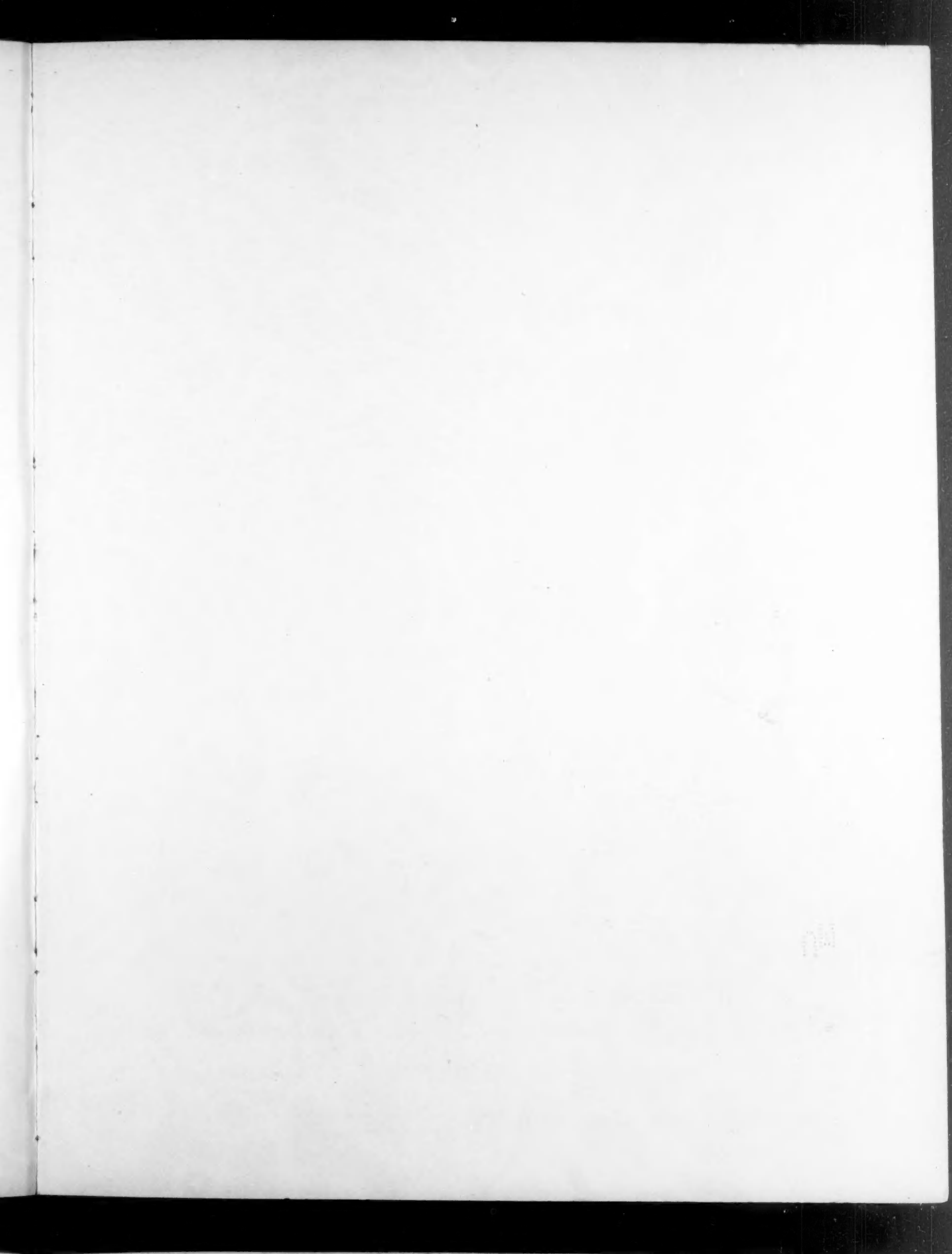
PUBLIC LIBRARY, FRESNO, CAL.  
COPELAND & DOLE, ARCHITECTS.



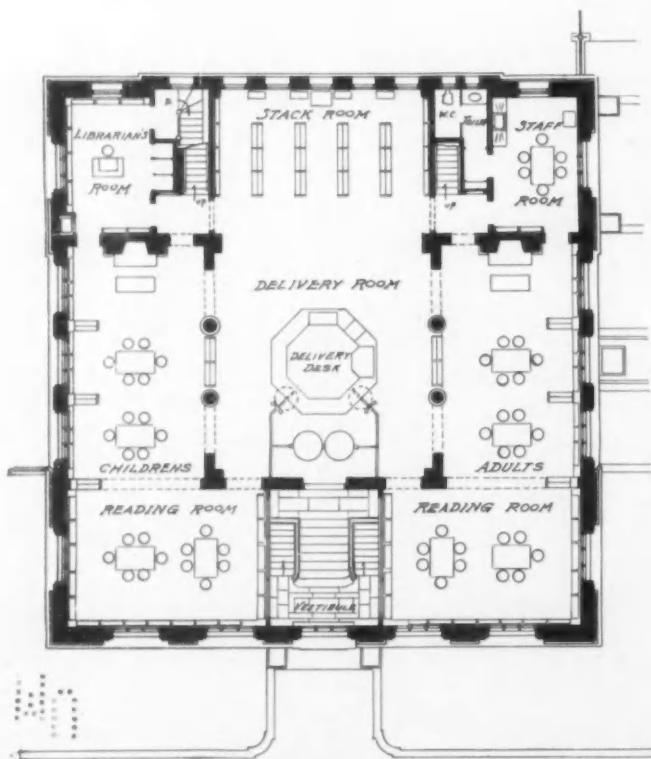
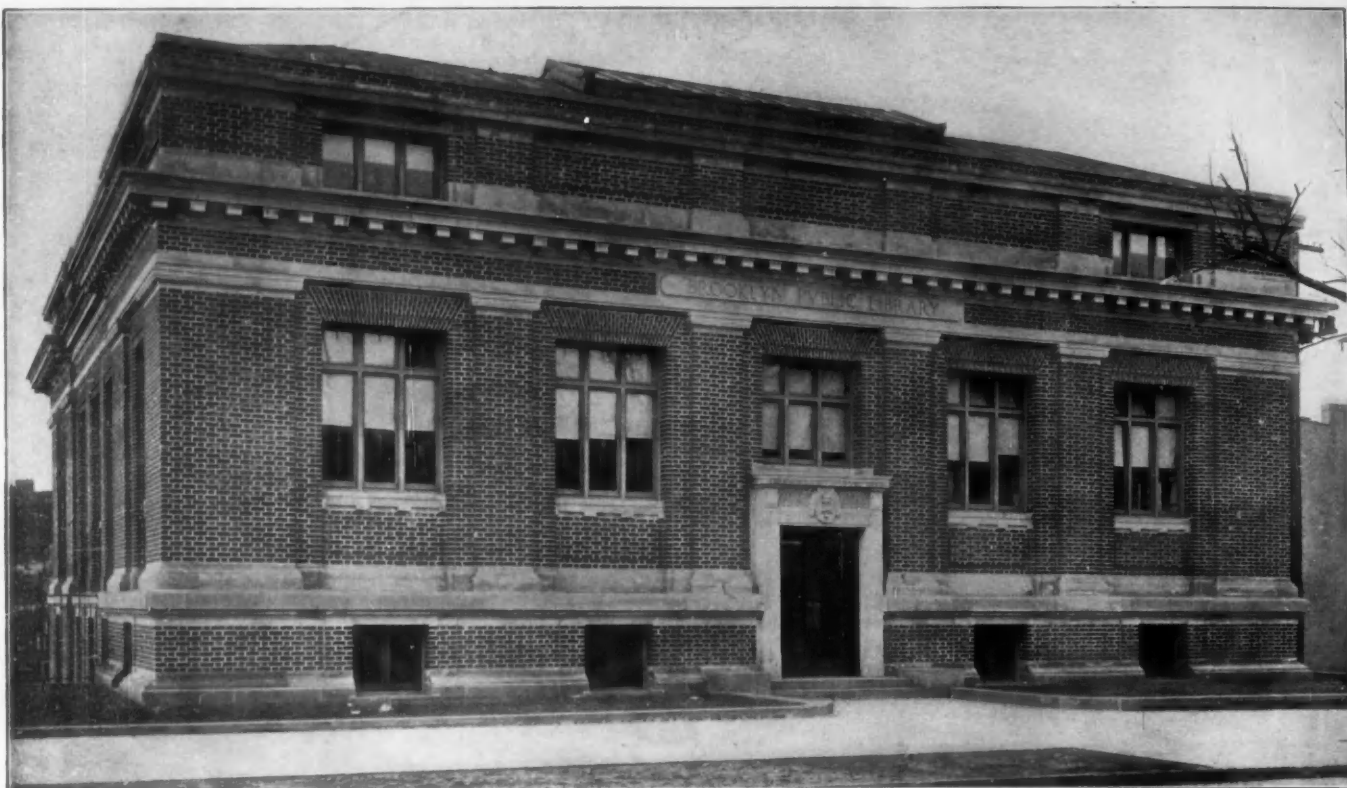




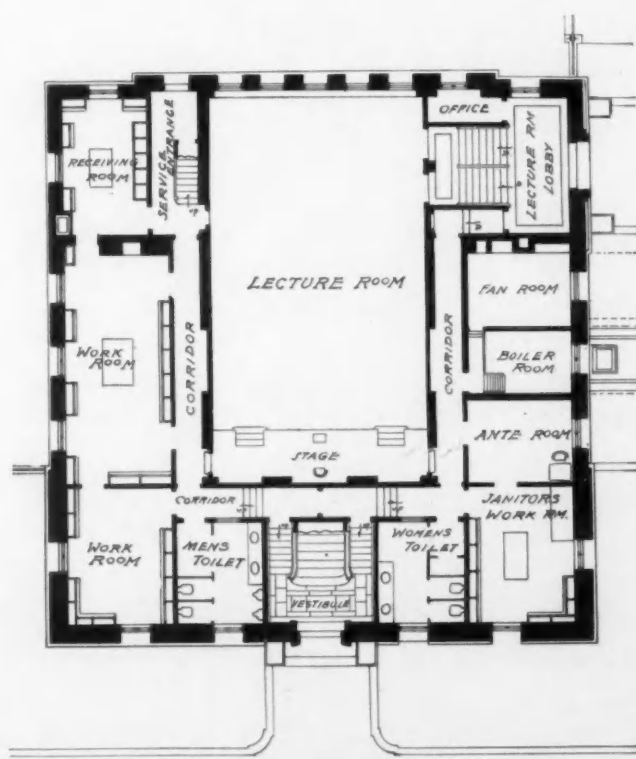
ST. MICHAEL'S ROMAN CATHOLIC CHURCH, BROOKLYN, N. Y.  
RAYMOND F. ALMIRALL, ARCHITECT.







FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

SOUTH BRANCH LIBRARY, BROOKLYN, N. Y.  
LORD & HEWLETT, ARCHITECTS.



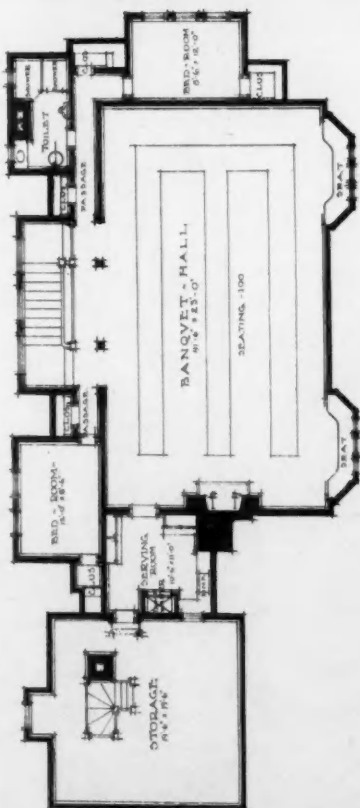


YOUNG MEN'S CHRISTIAN ASSOCIATION BUILDING, BUFFALO, N. Y.  
GREEN & WICKS, ARCHITECTS.

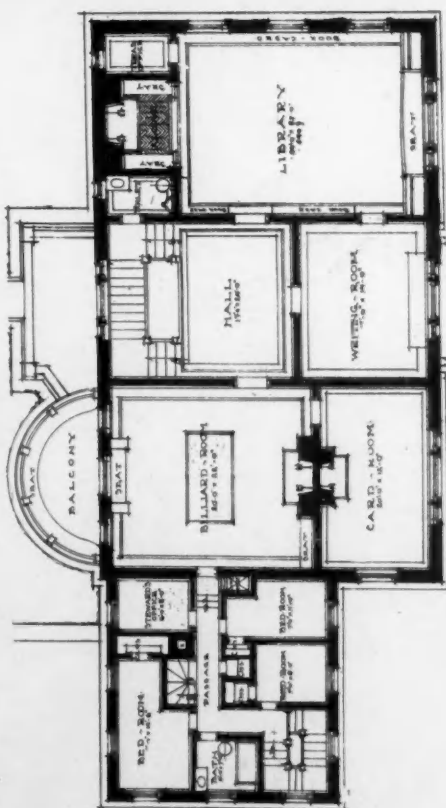


YOUNG MEN'S CHRISTIAN ASSOCIATION BUILDING, BROOKLYN, N. Y.  
BORING & TILTON, ARCHITECTS.

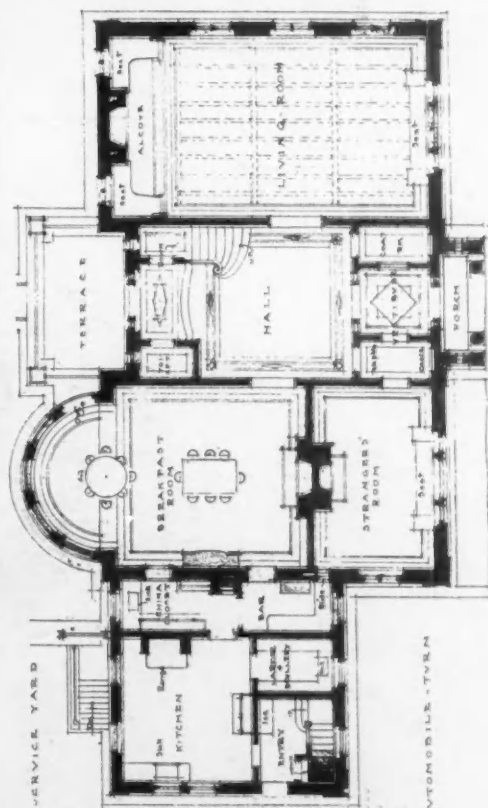




THIRD FLOOR PLAN.



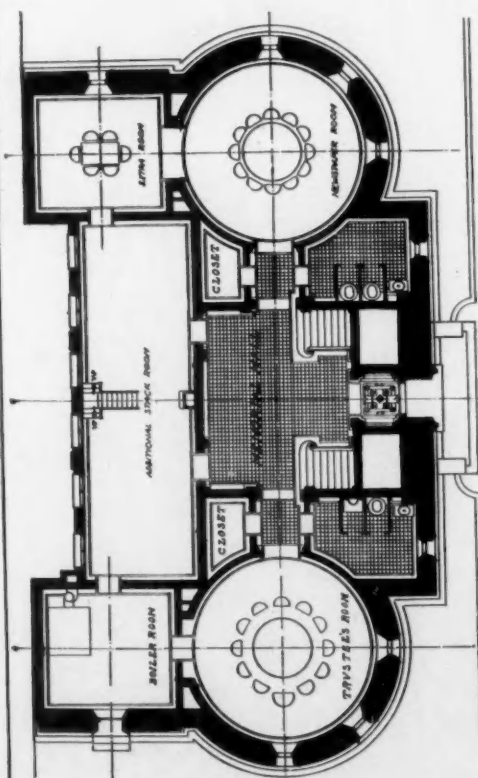
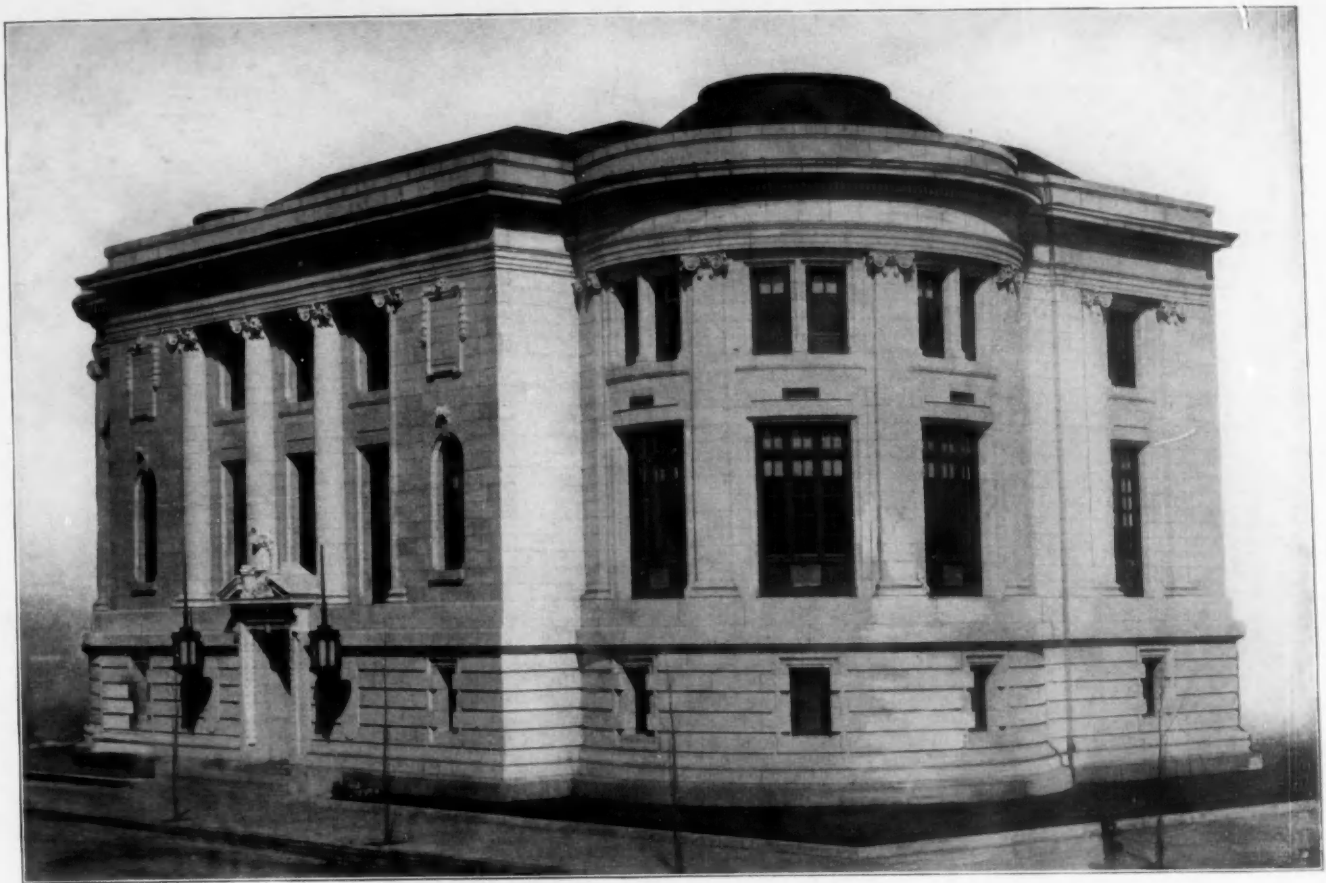
SECOND FLOOR PLAN.



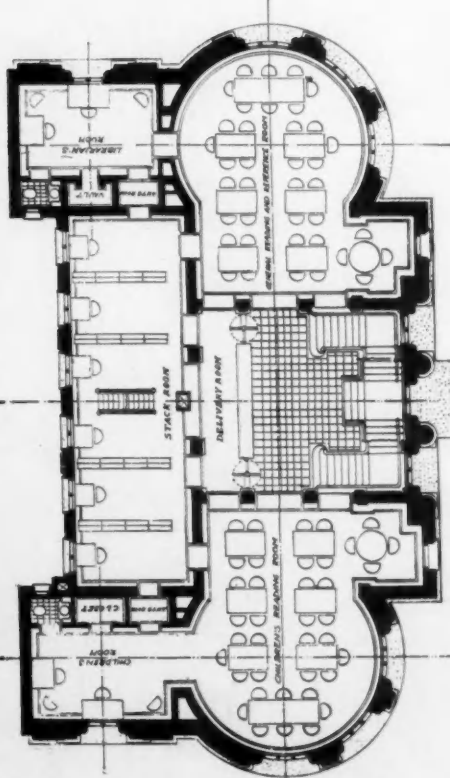
FIRST FLOOR PLAN

PHI DELTA PSI CLUBHOUSE, CAMBRIDGE, MASS.  
JAMES PURDON, ARCHITECT.

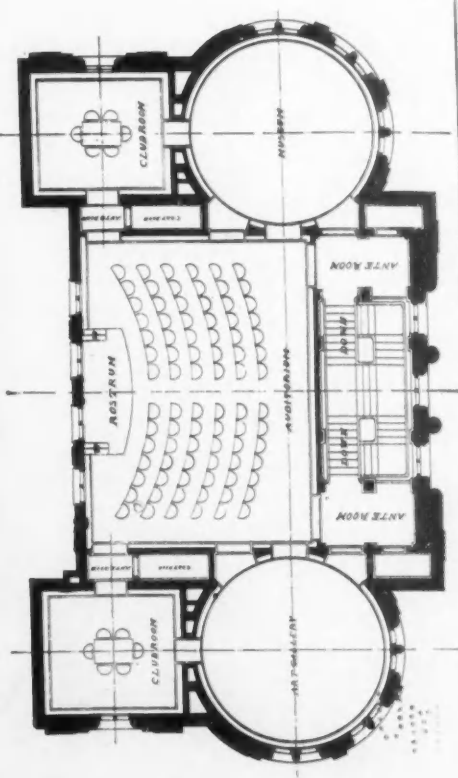
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FIRST FLOOR PLAN.



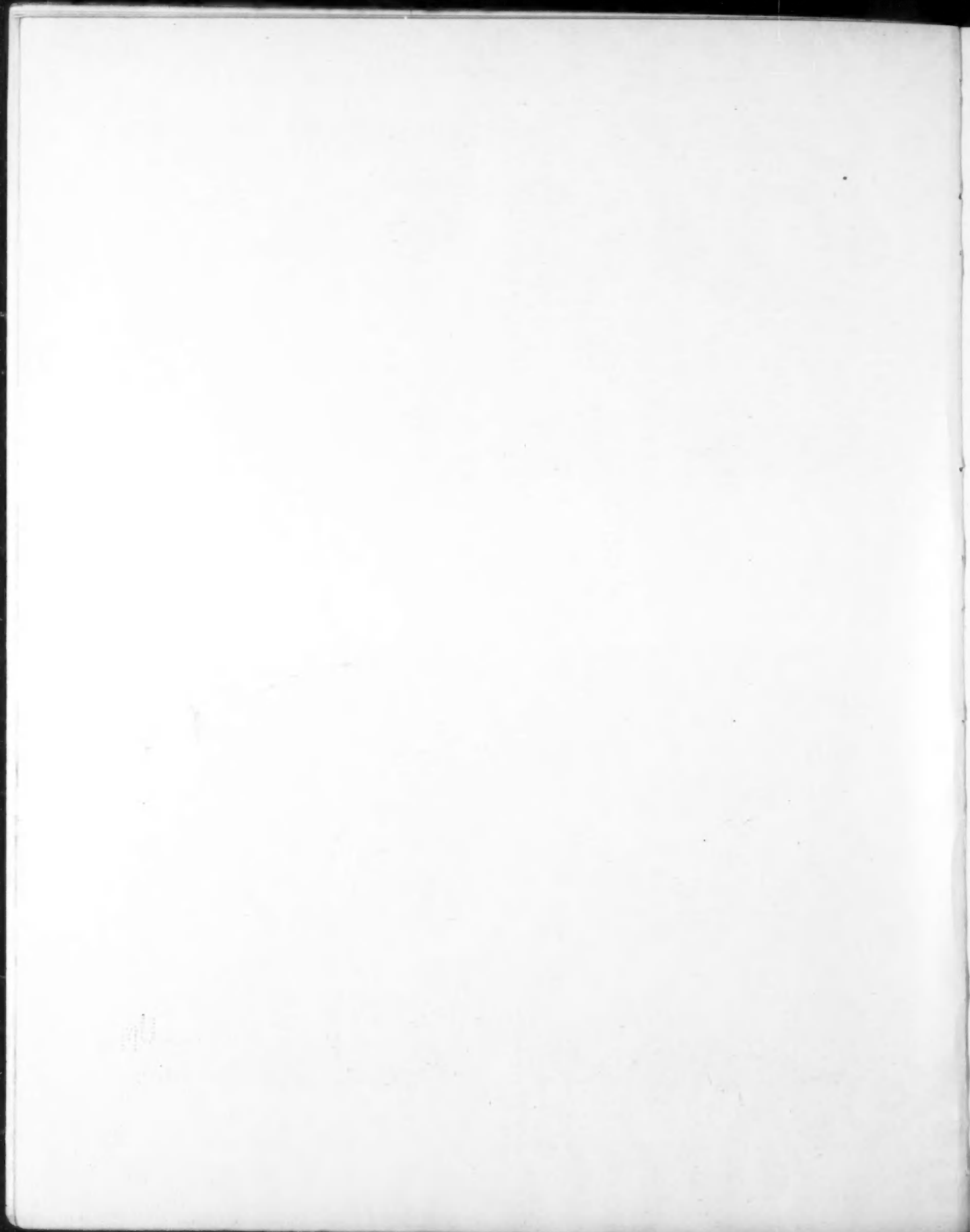
SECOND FLOOR PLAN.

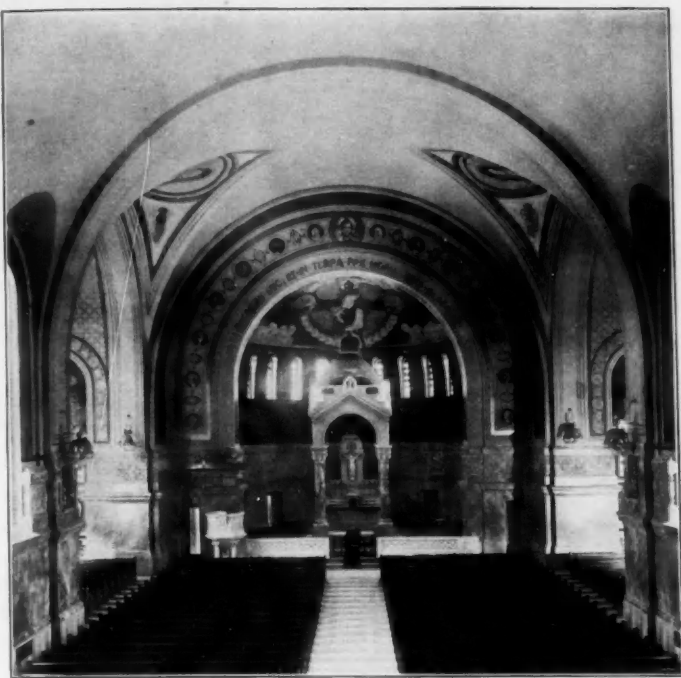


THIRD FLOOR PLAN.

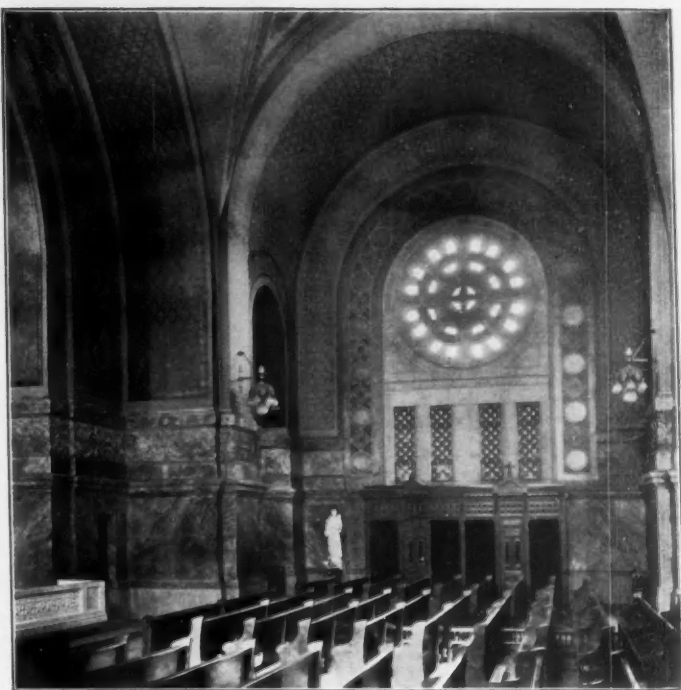
PUBLIC LIBRARY, ATLANTIC CITY, N. J.  
(BUILT OF WHITE GLAZE TERRA COTTA.)  
ALBERT RANDOLPH ROSS, ARCHITECT.







LOOKING TOWARD ALTAR.



TRANSEPT FROM NAVE.

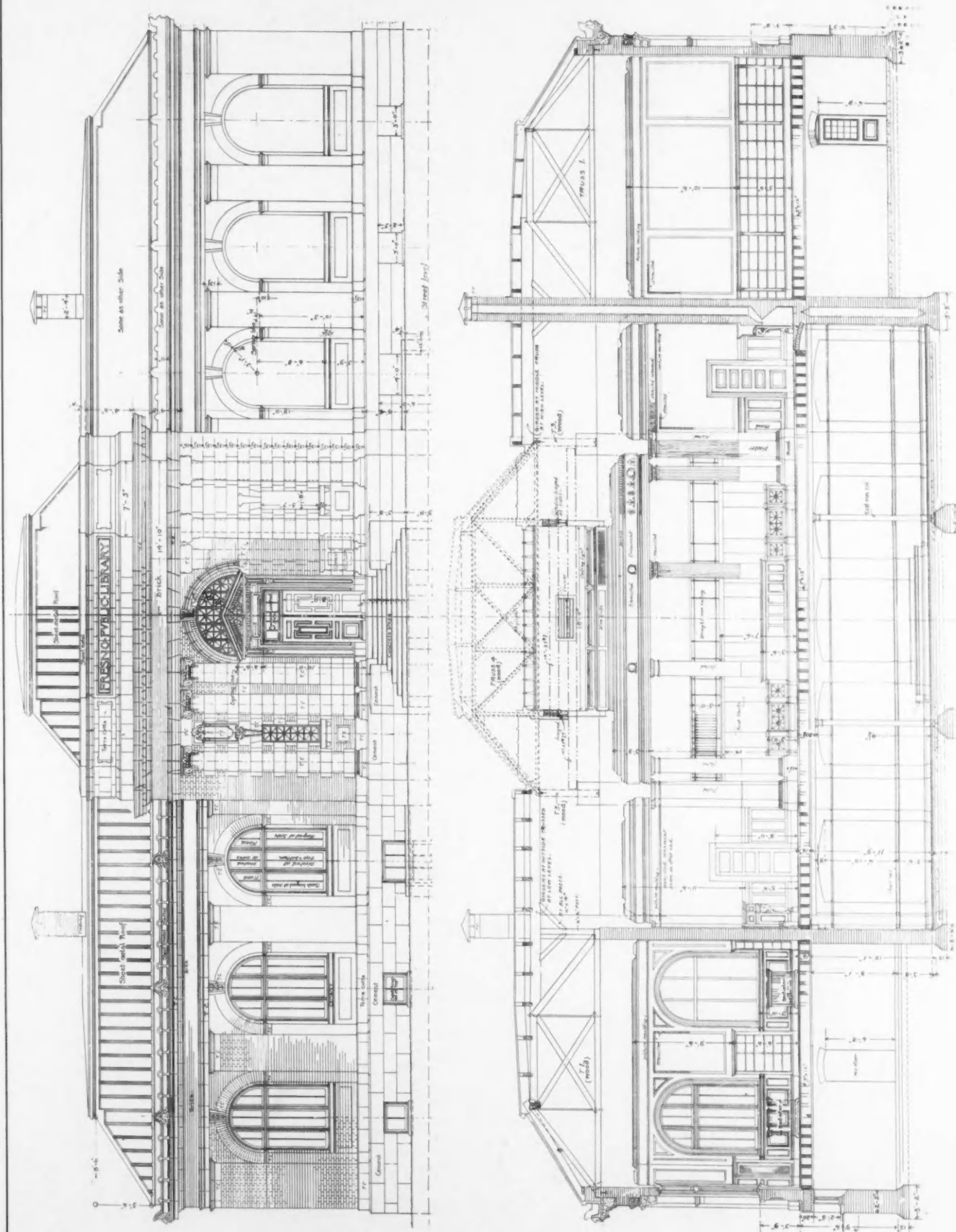
ST. MICHAEL'S ROMAN CATHOLIC CHURCH,  
BROOKLYN, N. Y.

RAYMOND F. ALMIRALL, ARCHITECT.



LOOKING TOWARD ORGAN GALLERY.

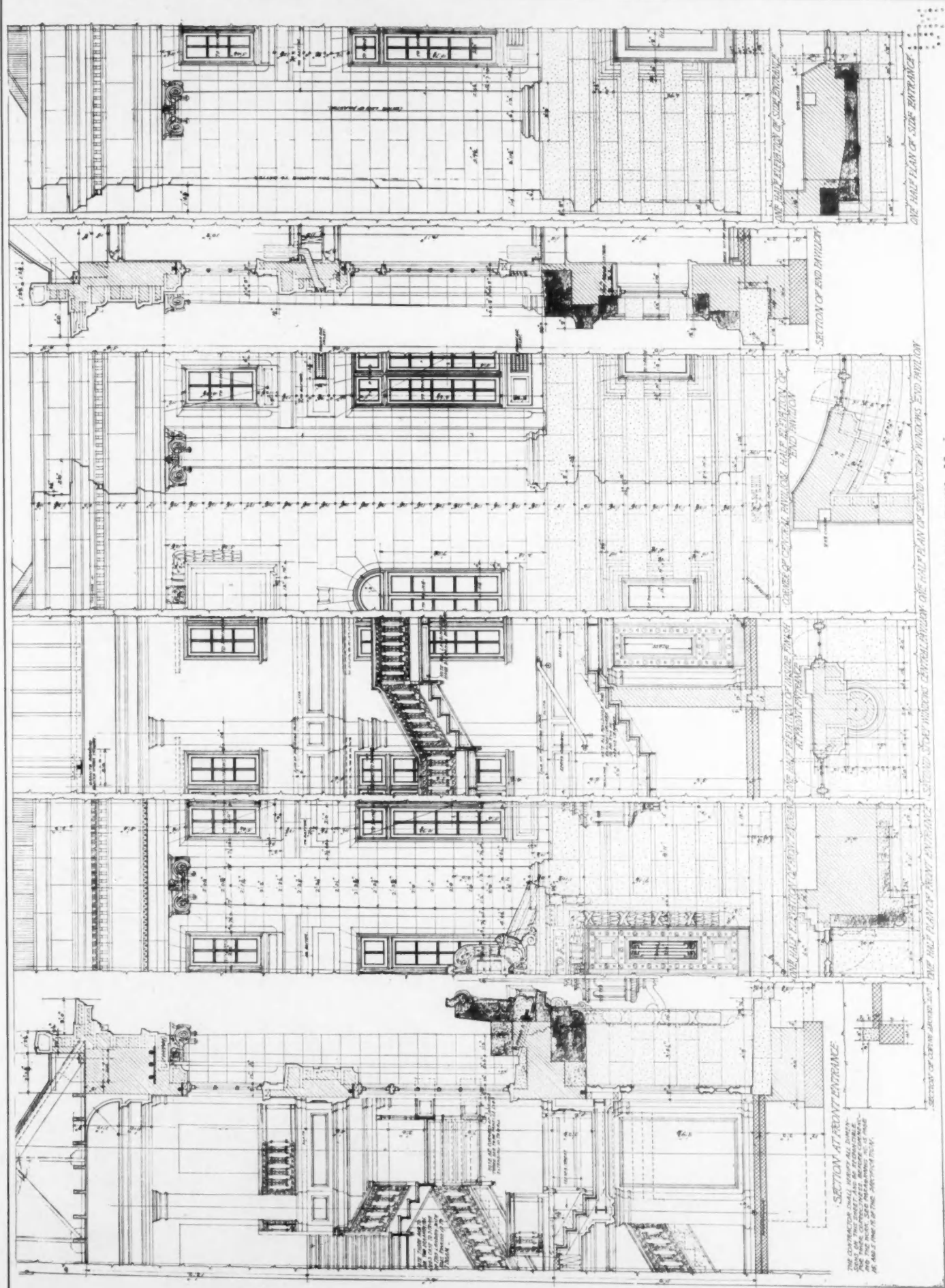
THE  
NEW  
YORK  
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LIBRARY  
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FRONT ELEVATION, AND LONGITUDINAL SECTION.  
PUBLIC LIBRARY, FRESNO, CAL.  
COPELAND & DOLE, ARCHITECTS.

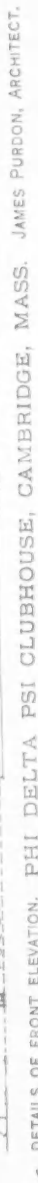


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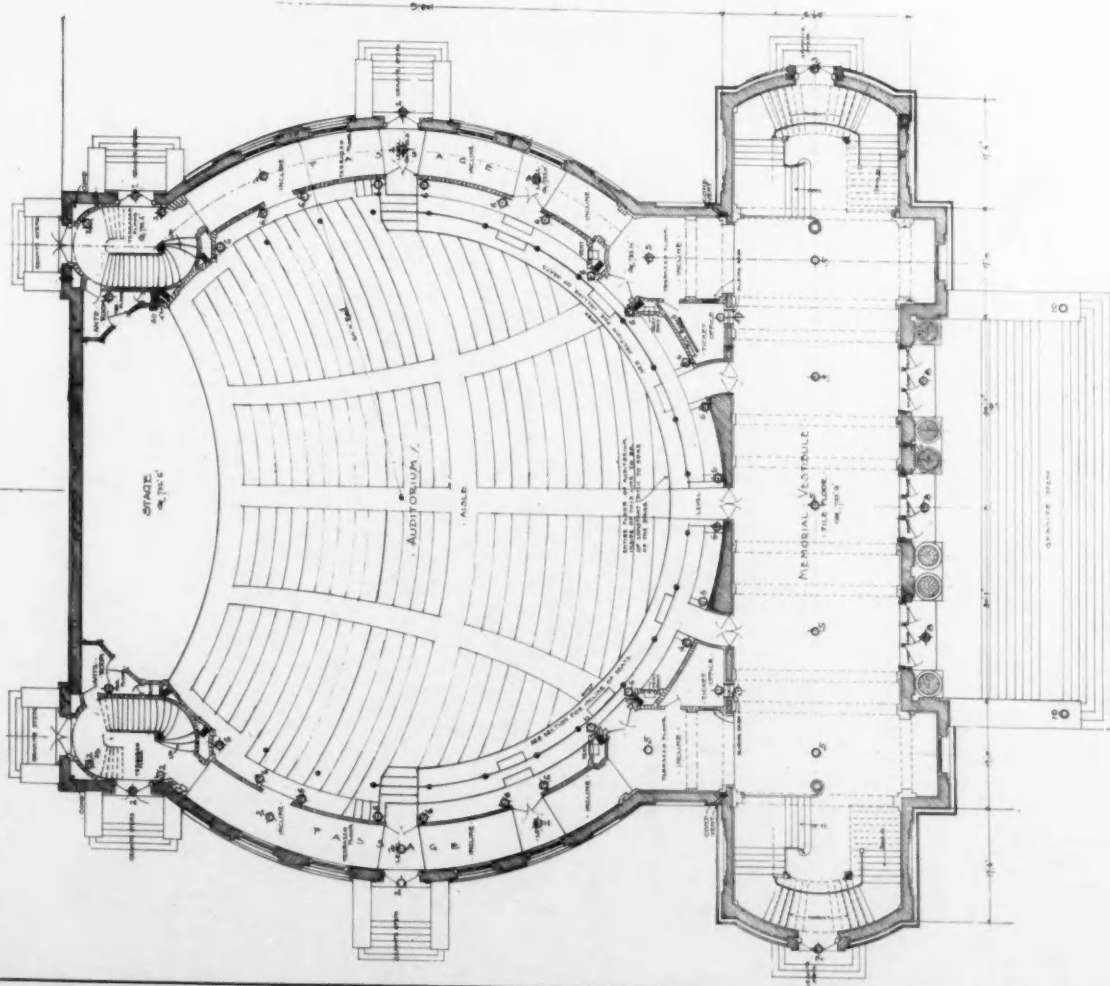
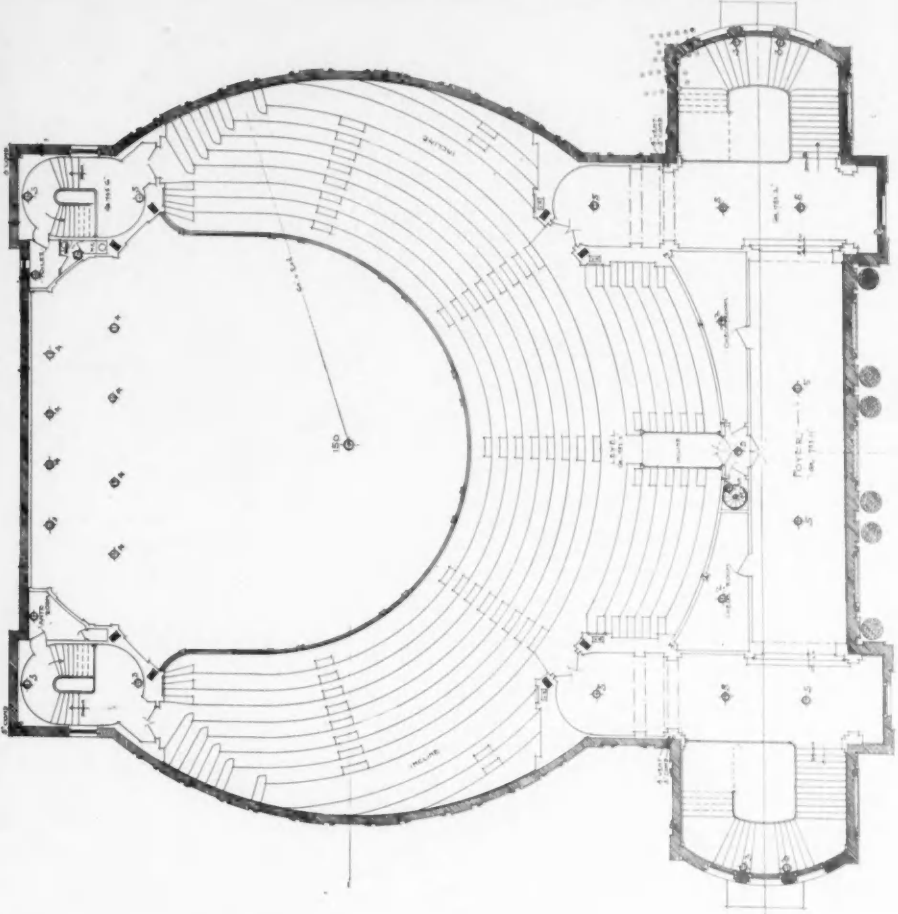
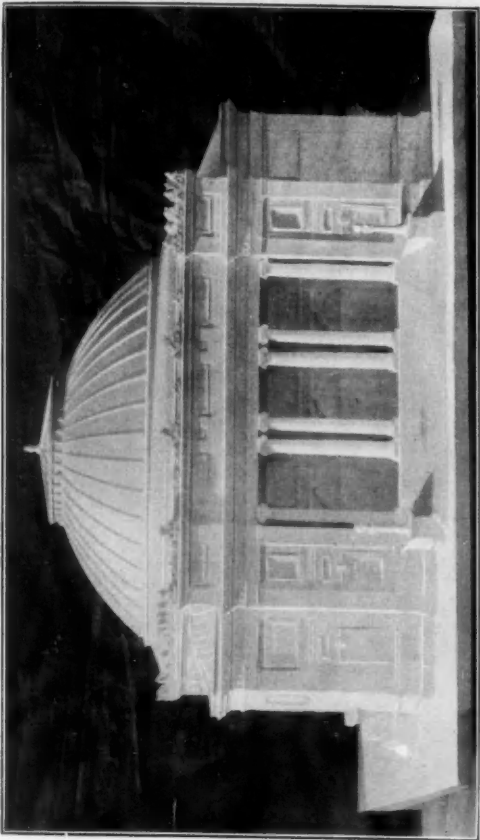
4 DETAILS, PUBLIC LIBRARY, ATLANTIC CITY, N. J.  
ALBERT RANDOLPH ROSS, ARCHITECT.

100





THE  
MUSEUM  
OF  
ARTS  
AND  
CRAFTS



FIRST AND GALLERY FLOOR PLANS.  
AUDITORIUM BUILDING, UNIVERSITY OF ILLINOIS,  
CHAMPAIGN, ILL.  
C. H. BLACKALL, ARCHITECT.